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ABSTRACT

The more than 200 entries in this annotated bibliography deal with drama, creative dramatics, and children's theatre. The entries for articles, papers, and books are arranged according to the following categories: (1) bibliographies and references in child drama; (2) theory, research, and methods in preschool dramatic play; (3) theory and research in creative drama; (4) creative drama methods in aesthetic education; (5) creative drama methods in language arts; (6) creative drama in other curricular areas; (7) creative drama methods in noneducational settings; (8) theory and history of children's theatre in the United States; (9) children's theatre practices in the United States; (10) international practices in children's theatre; (11) drama and theatre for the handicapped; (12) child drama in religious education; (13) drama and older adults; and (14) puppetry. (FL)

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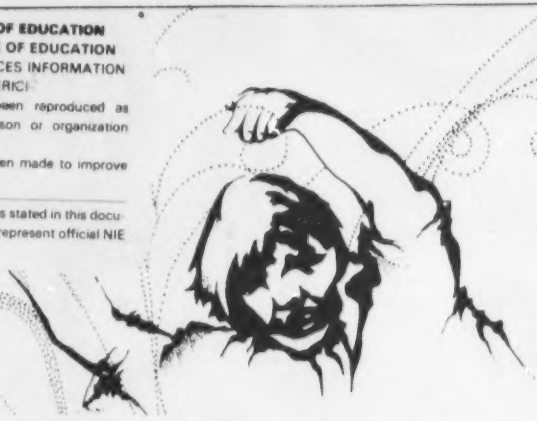
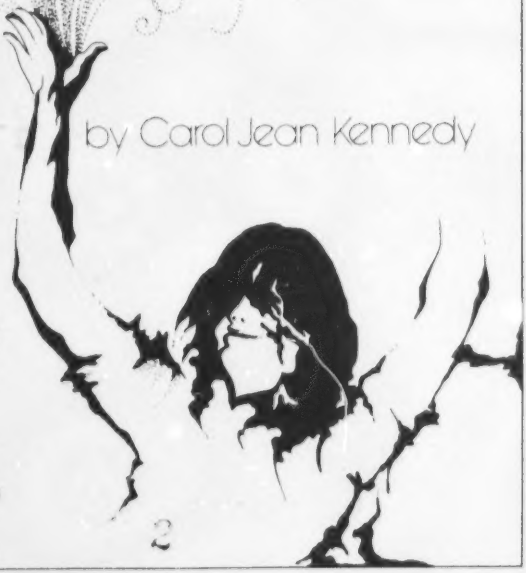


CHILD DRAMA

a selected & annotated bibliography

1974 - 1979

by Carol Jean Kennedy



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INTRODUCTION

This selected bibliography of two hundred studies annotates U.S. publications and doctoral dissertations in creative drama and children's theatre during the years 1974 through 1979. A total of 219 entries are listed because of cross-referencing of studies which involve several aspects of child drama. The majority of these entries concern drama with and for children in preschool through grade nine.

This project was designed to update the comprehensive bibliographical work of Rachel Fordyce, and provide a sequel to CTAA's publications of selected bibliographies by Wesley Van Tassel and Mary Klock. Patricia Snoyer, Stacy Holberg, and I (graduate students in Child Drama at Arizona State University) worked under the supervision of Dr. Lin Wright, who also provided the entries for dissertations in child drama. Dr. Jeanne Hall, a visiting professor at ASU, assisted Dr. Wright in preparing annotations for children's theatre dissertations.

The collaborative efforts in this bibliography reached beyond the theatre department at ASU. I feel especially fortunate that we could tap the resources of drama experts in CTAA for recommendations in these specialized areas: handicapped populations (Linaya Leaf); puppetry (Kenneth L. Jones); religious education (Pam Barragar); senior adults (Susan Pearson). Because of their entries this bibliography cites useful information available in areas which extend child drama into places other than the typical setting of normal children in a classroom.

In preparing the creative drama entries I unearthed a great variety of definitions for this discipline. Rather than eliminate valuable information concerning drama with children, I chose a broad meaning of creative drama. For this bibliography creative drama includes any drama with children (preschool through ninth grade) that connects them with their own creative process. This very general description encompasses the work of Dorothy Heathcote, Theatre-In-Education, drama processes which culminate in productions, simulations, and role playing activities, as well as the creative drama process defined by CTAA [Children's Theatre Review, Vol. 27, No. 1 (1978), pp. 10-11]. An example of a drama activity that is not included is the students' reading of a playscript which was provided by the teacher.

Selecting creative drama entries was also governed by my desire to have a variety of entries to meet the needs of a variety of people: creative drama specialists, general classroom teachers, college professors, beginning creative drama students, arts administrators, etc. Another criterion for selection was availability: Is this publication easily accessible to interested persons for examination and/or purchase? I included ERIC identification numbers on some entries published by Educational Resources Information Center which are available on ERIC microfiche. An order number for each dissertation entry also appears at the end of its annotation.

Categories in creative drama are defined by subject areas within the discipline. A category for dramatic play exists because of its importance as the foundation for experience and growth in creative drama. I placed all entries involving preschool children (including kindergarten) in this

group. Cross-references were necessary for some publications, especially those in "Theory and Research" and "Methods in Aesthetic Education." This distinction in our field is a difficult one because authors often describe theory which is based upon and illustrated by their methods. No separate categories were made for gifted and bilingual education because I located only three articles in this search. They are placed in "Methods in Other Curricular Areas." Obviously more bibliographical work is needed in these important areas of creative drama.

Omissions of valuable writings is always a possibility when gathering work which is part of so many different disciplines. Hopefully this selection of available information will contribute to our awareness of recent philosophies, methods, and achievements in child drama.

I extend a special thanks to Laura Brooks and Cheryl Fetherston for typing this publication.

Carol Jean Kennedy

Tempe, Arizona, 1981

BIBLIOGRAPHIES AND REFERENCES IN CHILD DRAMA

BOOKS

1. CHICOREL, MARIETTA, ed. CHICOREL THEATRE INDEX TO PLAYS FOR YOUNG PEOPLE. New York: Chicorel Library Publishing Corp., 1974.

This valuable resource provides "a concise guide to plays published in periodicals and books ranging from the turn of the century to plays by contemporary playwrights." The author searched publications through 1974. Over fifteen thousand entries are arranged alphabetically in six different categories. Main entries are listed by periodical title or by the title of the anthology, collection, or record album. Individual plays are indexed by title, listing their locations in periodicals and books. There are also listings by author, translator, adapter, and editor. The book contains the following indices: play title, editor, author, collection title, adapter, translator, publisher, and periodicals.

2. FORDYCE, RACHEL. CHILDREN'S THEATRE AND CREATIVE DRAMATICS: AN ANNOTATED BIBLIOGRAPHY OF CRITICAL WORKS. Boston: G. K. Hall, 1975.

This book is a comprehensive bibliography of published information in the field of child drama. The author searched U.S. publications through 1973. 2269 entries of critical, instructional, and evaluative works are subdivided into three broad areas: Children's Theatre and Creative Dramatics: Children's Theatre; and Creative Dramatics. Under Children's Theatre and Creative Dramatics are listed: Bibliographies, Directories and Reference Works, Theory and Evaluation of the Fields, Related Activities, and Outside the U.S.A. Children's Theatre includes History, Pre-1950; Development, 1950-1973; Specific Theatres and Directors, Pre-1950; Specific Theatres and Directors, 1950-1973; Individual Plays and Playwriting for Children; Technical Aspects; In Education and the Schools. The categories under Creative Dramatics are History, Pre-1950; Development, 1950-1973; In Education and the Schools. The subheadings in this last category are General, Pre-1950; General, 1950-1973; Literature and Language Arts; Science and Social Sciences; Special Education; Religious Education. (Index of Authors.)

3. KLOCK, MARY E. CREATIVE DRAMA: A SELECTED AND ANNOTATED BIBLIOGRAPHY. Washington, D.C.: Children's Theatre Association of America, 1975.

One hundred entries comprise this reference source of selected books and articles which have been written about creative drama (grades K-6) in the U.S. since 1890. Four categories classify its contents: 1) Books and Articles in Collections; 2) Articles in Periodicals; 3) Dissertations and Theses; 4) Bibliographies, both published and unpublished. (Index of Authors.)

4. KREIDER, BARBARA A. INDEX TO CHILDREN'S PLAYS IN COLLECTIONS. 2nd ed. Metuchen, NJ: Scarecrow Press, 1977.

This second edition of Kreider's book is "greatly enlarged and expanded. It covers ten years, 1965 through 1974, and includes not

only one-act plays and skits, but monologues and dialogues if they were in the collection indexed." Nine-hundred and fifty plays from forty-two collections have been added to the first edition compiling a total of 1450 plays, a section on cast analysis, a directory of publishers and a bibliography of collections (Indices of Authors, Titles, and Subjects.)

5. VAN TASSEL, WESLEY. CHILDREN'S THEATRE: A SELECTED AND ANNOTATED BIBLIOGRAPHY. Washington, D.C.: Children's Theatre Association of America, 1975.

This selected bibliography in children's theatre contains one-hundred entries which are divided into three major areas: 1) history, 2) theory, and 3) plays and productions. Each annotation includes the name of a university or public library where a copy of the work is located. Doctoral dissertations and master's theses listed in the appendix contain studies through 1974.

ARTICLES

6. MOE, CHRISTIAN, et al. "A BIBLIOGRAPHY OF THEATRICAL CRAFTSMANSHIP." THEATRE QUARTERLY, 9, No. 34 (1979), 85-87.

This bibliography compiled by Christian Moe, Eelin Stewart-Harrison, and Thomas Hischak provides a "unique working tool for those concerned with theatrical craftsmanship and related areas, complementing the more literary emphasis of such works as the M.L.A. International Bibliography." One-hundred seventeen articles whose topics range from children's theatre, children in theatre, creative dramatics, and theatre in schools at all levels, are listed under the category of Specialized Theatre.

7. REED, LINDA. "CREATIVE DRAMA IN THE LANGUAGE ARTS PROGRAM: OR 'CATCH THE CRAB BEFORE HE FINDS THE HOLE!'" (See Entry #32.)

DRAMATIC PLAY: THEORY, RESEARCH, AND METHODS IN PRE-SCHOOL

BOOKS

8. COTTRELL, JUNE. TEACHING WITH CREATIVE DRAMATICS. Skokie, IL: National Textbook, 1975.

A special concern of this text is drama with very young children. The author encourages spontaneous play as the starting point for dramatic activity. Chapters in the book discuss the importance of play, the role of the teacher and classroom environment, sensory experiences, movement, creative drama, integration of drama with academic subject areas. Storytelling and stories appropriate for dramatic play conclude the text. (Bibliographies.)

9. HENSEL, NANCY H. EVALUATING CHILDREN'S DEVELOPMENT IN CREATIVITY AND CREATIVE DRAMA. San Francisco: R and E Research Associates, 1977.

This study first reviews the literature of the U.S. and England, and then describes an experiment with fifty-eight kindergarten children

living in a rural Georgia county. The study's intent was to "determine the effects of a CD program and a creative expression program on the development of basic language concepts, creative thinking abilities, and CD activities." There were two experimental groups and one control which met for five weeks, a total of twenty hours. Pre- and post-tests included Boehm Test of Basic Concepts, Torrance Tests of Creative Thinking, Mother Goose Problem Test, and a Creative Dramatics Test. Results from this study indicated that creative dramatics aids the development of basic language concepts and some aspects of creative thinking. Appendix A specifically describes the instrument used to test achievement in creative dramatics. (References.)

10. KOSTE, VIRGINIA G. DRAMATIC PLAY IN CHILDHOOD: REHEARSAL FOR LIFE. New Orleans: Anchorage Press, 1978.

Children in dramatic play come to life in this text through the writings of one who is both an educator and accomplished theatre artist. This book is one to enjoy as well as learn from. Examples from her observations of children, gathered over a fourteen year period, show the characteristics of dramatic play. Ms. Koste's analysis of this subject will aid teachers in understanding the meaning and form of dramatic play. As the first stage of drama, it is the natural place for leaders and students to begin their dramatic exploration of unknown worlds.

11. SINGER, DOROTHY G., AND JEROME L. SINGER. PARTNERS IN PLAY. New York: Harper and Row, 1977.

This "how to" of imaginative games has an excellent introduction which supports the importance of imaginative and dramatic play. Although the activities are geared to the young child, they could easily be adapted for older children in creative drama.

ARTICLES AND PAPERS

12. BECHER, RHODA M., AND CHARLES H. WOLFGANG. "AN EXPLORATION OF THE RELATIONSHIP BETWEEN SYMBOLIC REPRESENTATION IN DRAMATIC PLAY AND ART AND THE COGNITIVE AND READING READINESS LEVELS OF KINDERGARTEN CHILDREN." PSYCHOLOGY IN THE SCHOOLS, 14, No. 3 (1977), 377-381.

Is there a significant difference in the performance of kindergarten children on the conservation of number tasks, the Metropolitan Reading Readiness Test, and their involvement and/or level of symbolic representation in dramatic play and/or art? This question was researched with seventy-nine kindergarten children in a suburban community. Wolfgang's Symbolic Play Scale assessed the level of symbolic development in dramatic play. The WSPS levels, codes, and criteria used in rating dramatic play behaviors are described. "Results indicated that children at different cognitive levels a) performed significantly differently on the Metropolitan Reading Readiness Test, b) spent significantly different amounts of time involved in dramatic play, and c) expressed significantly different levels of symbolic representations in dramatic play. No differences were found to exist, however, in their symbolic representation in art." The researchers conclude that their work "suggests the continued need for dramatic play for young children because of the opportunities it provides for the advancement of symbolic representation."

13. CALDWELL, BETTYE, AND ROBERT YOWELL. "ACTION DRAMATICS." INSTRUCTOR, 86, No. 5 (1977), 118-124.

The authors' project LEAD (Language Enrichment through Action Dramatics) is described in this article about teaching kindergarten language arts. "Action" has been substituted for "creative" as the adjective before "dramatics" because of the authors' wish to "stress that we are advocating the systematic use of action as a basis for helping children achieve symbolic competence." Examples for LEAD activities illustrate concrete ways of utilizing Jerome Bruner's theory of child development.

14. CURRY, NANCY, AND SARA ARNAUD. "COGNITIVE IMPLICATIONS IN CHILDREN'S SPONTANEOUS ROLE PLAY." THEORY INTO PRACTICE, 13, No. 4 (1974), 273-277.

These researchers identified specific components of dramatic play; 1) symbolic elaboration of the role; 2) thematic content; 3) integration of affect and intellect; 4) enactment of the good or idealized self; 5) modes of interpersonal transactions. The main emphasis of this article is upon the symbolic elaboration of the role. Authors state that this phase helps to expand the child's cognitive capacity.

15. HENDRICKS, BEVERLY L. "BEYOND DRAMATIC PLAY." COMMUNICATION EDUCATION, 26, No. 3 (1977), 197-200.

This author believes that pre-schoolers should have the opportunity to move beyond dramatic play into problem solving and character development, with the guidance of an adult playing in role. Her method of "creative rehearsal" is defined as "a semi-structured playing of a narrative thread in a spontaneous fashion by a young child (or group of children) and an adult, for the purpose of providing opportunities to practice problem solving abilities." A description of this kind of interaction illustrates her technique in a preschool setting.

16. IRWIN, ELEANOR C. "DRAMATIC PLAY AND THERAPY." CHILDREN'S THEATRE REVIEW, 24, No. 3 (1975), 8-10.

Presented in this article is a brief overview of dramatic play theories. It is a capsulized form of current thoughts in this subject.

17. IRWIN, ELEANOR C. "FACILITATING CHILDREN'S LANGUAGE DEVELOPMENT THROUGH PLAY." SPEECH TEACHER, 24, No. 1 (1975), 15-23.

This paper examines 1) the psychological and environmental roots of play, emphasizing dramatic play; 2) the relationships between play and language; and 3) the role of the teacher when encouraging play. It is her conclusion that "play and language are interdependent, the elaboration of one enhances the growth of the other; and both combine to stimulate and reorganize mental structure."

18. PALEY, VIVIAN. "USES OF DRAMATICS IN KINDERGARTEN." ELEMENTARY SCHOOL JOURNAL, 78, No. 5 (1978), 319-343.

"This article describes an experimental curriculum for kindergarten based on the assumption that systematic participation in

formal dramatics will improve the verbal ability of the kindergarten child." The stories used in the lessons were carefully sequenced in order to develop speaking skills. Evaluation of this experiment is concluded with questions requiring further study.

19. ROSEN, CATHERINE E. "THE EFFECTS OF SOCIODRAMATIC PLAY ON PROBLEM-SOLVING BEHAVIOR AMONG CULTURALLY DISADVANTAGED PRESCHOOL CHILDREN." CHILD DEVELOPMENT, 45, No. 4 (1974), 920-927.

Smilansky's findings are replicated in this study which compares advantaged and disadvantaged children. During free play advantaged children use significantly more role playing and dramatic play, often at a more sophisticated level. It also shows that if disadvantaged kindergartners are given more practice in sociodramatic play, they improve their "problem-solving behavior, effectiveness in solving group problems requiring maximum cooperation and minimum competition, and role-taking skills."

20. SCHICKEDANZ, JUDITH. USING SYMBOLIC PROPS IN PLAY: A CURRICULUM GUIDE AND DISCUSSION FOR PRESCHOOL TEACHERS. Washington, DC: Office of Education (DHEW), 1977.

This curriculum guide was prepared under a grant administered by the Right to Read Program. Its purpose is to describe how reading experiences can be incorporated into children's play. Preschool teachers can use these suggestions to design five different settings for dramatic play: house, restaurant, beauty or barber shop, fire station, and doctor's office. These settings will contain symbolic props - "materials which either contain written words or invite children to create their own." The author lists specific items that could be included to encourage reading. She also recalls anecdotes from teachers that illustrate use of symbolic props in dramatic play. Her arguments convincingly support the combination of dramatic play and reading experiences in the preschool. References and selected bibliography conclude this guide. (ERIC ED 142292)

21. SCHMIDT, TONI, ELISSA GOFORTH, AND KATHY DREW. "CREATIVE DRAMATICS AND CREATIVITY: AN EXPERIMENTAL STUDY." EDUCATIONAL THEATRE JOURNAL, 27, No. 1 (1975), 111-114.

Kindergarten students were the subject of this study. Eight weeks of creative dramatics classes, meeting twice a week, were given to thirty-nine students. Another thirty-nine students served as a control group. Several creativity tests were administered that measured number of responses based on visual and verbal cues. The researchers found that creative dramatics students scored significantly higher in creativity.

22. YAWKEY, THOMAS D. THE EFFECTS OF SOCIAL RELATIONSHIPS CURRICULA AND SEX DIFFERENCES ON READING AND IMAGINATIVENESS IN YOUNG CHILDREN. Washington, DC: Office of Education (DHEW), 1979.

Researchers compared the results obtained from an experimental group engaging in role-playing activities versus a control group participating in arts and crafts projects. Ninety-six five-year-olds from four different schools were studied. The pre- and post-tests used were Gates MacGinitie Reading Readiness Skills Test and the Singer Imaginativeness Inventory. "The results indicated that

children in experimental treatments outperformed those in control treatments, girls outperformed boys on reading and imaginariveness, and experimental girls did better than control boys on imaginativeness." (ERIC ED 175567)

23. YAWKEY, THOMAS D., AND PAUL J. BLOHM. IMAGINATIVE PLAY OF THE YOUNG CHILD IN HOME AND SCHOOL SETTINGS. Washington, DC: Office of Education (DHEW), 1977.

Presented here is an overview of the theoretical writings and historical documents on the importance and function of imaginative play in child development. The research of Newmann, Singer, Yawkey and Blohm, and Curry and Arnaud is discussed. Consistently it was found that imaginative play has a direct relationship to learning and language development. Imaginative play is viewed from four perspectives: 1) educational, 2) cause and effect, 3) child development, and 4) creative communicational models. In this writing the author also refers to the Singer Interview for Imaginative Play, and LIPEA (Language and Imaginative Play Experience Approach). (ERIC ED 134337)

DISSERTATIONS

24. GOOTMAN, MARILYN E. "THE RELATIONSHIP BETWEEN DRAMATIC PLAY AND SELF-CONCEPT IN MIDDLE-CLASS KINDERGARTEN CHILDREN." Unpublished dissertation, University of Georgia, 1976.

Four trained observers recorded the activities of fifty-six kindergarten children involved in dramatic play. The Long, Henderson Ziller Self-Social Constructs Tasks were administered individually to each child as was the Torrance Dramatic Play Ability Test. The five kindergarten teachers completed questionnaires on Opinions on Make-Believe and an Assessment of Make-Believe of their students. Results indicated: 1) the amount and quality of dramatic play is positively related to self-concept and self-esteem; 2) identification with peers not adults was related to dramatic play for both sexes; 3) a negative relationship between ability on the Dramatic Play Ability Test and self-concept; 4) a trend toward teacher's valuing of dramatic play and the amount children do play; 5) teacher's ability to assess student play was more dependent on the teacher's willingness to engage in play with the children rather than their attitude toward dramatic play; 6) boys engaged in significantly more dramatic play than girls; and 7) boys scored higher than did the girls in self-esteem, identification with father and friends, and total identification components of their self-concept. (Ann Arbor: University Microfilms International, order no. 76-29526)

25. HALEY, GARY ANN LYONS. "TRAINING ADVANTAGED AND DISADVANTAGED BLACK KINDERGARTENERS IN SOCIODRAMA: EFFECTS ON CREATIVITY AND FREE RECALL VARIABLES OF ORAL LANGUAGE." Unpublished dissertation, University of Georgia, 1978.

Seventy-nine students from varying socio-economic backgrounds were randomly assigned to three treatment conditions: sociodrama, Carkhuff human resources development, and a control. Children in the sociodrama and Carkhuff intervention groups were trained in problem solving and oral language skills in forty-minute daily sessions for six weeks. Creativity scores on the Torrance Thinking Creatively in Action and

Movement Test and measures of oral language fluency and quality from the Kintsch text base analysis were obtained after the intervention treatment. Creativity analyses revealed significant main effects for both socio-economic status and intervention method. The socio-drama group was more fluent and original than either the control or Carkhuff group. Oral language fluency was affected by intervention method but not by socio-economic status. Oral language quality was affected by socio-economic status and intervention method. (Ann Arbor: University Microfilms International, order no. 79-01642)

CREATIVE DRAMA: THEORY AND RESEARCH

BOOKS

26. COURTNEY, RICHARD. PLAY, DRAMA, AND THOUGHT. New York: Drama Book Specialists, 1974.

Courtney's work is the first major text to examine the intellectual background of drama in education. The connections between play, dramatic play, drama, and learning are explored in this theoretical book. Courtney relates the dramatic impulse within man to various subject areas: educational theories, both past and present; evolution; psychology; anthropology; and cognitive processes. He gives the field of child drama an extensive philosophical base from which practitioners can meaningfully develop their work with children. (Bibliography and References. Index.)

27. HEINIG, RUTH B., ed. GO ADVENTURING! New Orleans: Anchorage Press, 1977.

Expanded from the memorial issue of Children's Theatre Review (Vol. 25, No. 2), this book is a mixture of texts on the academic and the personal aspects of Winifred Ward's life. Because she pioneered the child drama movement in the U.S., this collection of writings is a valuable source for insight and inspiration to those working in the field. It includes excerpts from Miss Ward's own writings as well as appreciations and remembrances by others. Photographs from her plays and creative drama classes show the lively qualities of her work with children and drama.

28. McCASLIN, NELLIE. CHILDREN AND DRAMA. New York: David McKay Co., 1975.

Collected here are the philosophies of fourteen leading practitioners in the field of child drama. These essays illustrate Dr. McCaslin's thesis that it is the individual leader's creativity and vitality that triggers exciting results from children involved with drama. The contributing writers are Winifred Ward, Geraldine Siks, Margaret Faulkes, Virginia Tanner, Gerald Tyler, Agnes Haaga, Ann Shaw, Dorothy Heathcote, Elizabeth Kelly, Joanna Kraus, Grace Stanistreet, Moses Goldberg, Lowell Swortzell, and Aurand Harris.

29. McCASLIN, NELLIE. CREATIVE DRAMATICS IN THE CLASSROOM. 2nd ed. New York: David McKay Co., 1974.

Written by the director of the Program in Educational Theatre at New York University, Dr. McCaslin's text is a very popular one in

the field of child drama. Committed to the idea that creative drama is an art form for children, she builds a sound foundation for artistic expression by sequencing activities until students have the skills to improvise a play. Imagination, concentration, organization, and self-expression are key elements in building creative drama skills. The text includes sections on special education and formal play production. (Bibliography. Index.)

30. SHUMAN, R. BAIRD, ed. EDUCATIONAL DRAMA FOR TODAY'S SCHOOLS. Metuchen, NJ: Scarecrow Press, 1978.

This collection of essays begins with a lengthy, poetic work written by Dorothy Heathcote entitled, "Of These Seeds Becoming: Drama in Education." Other contributing authors are:

Duke, Charles R. "Educational Drama, Role-Taking, and Values Clarification."

Guffin, Jan A. "Educational Drama and the Basics."

Shuman, R. Baird. "Educational Drama and the Creative Process," and "The Place of Drama in Today's High Schools."

Wagner, Betty Jane. "Educational Drama and Language Development," and "Educational Drama and the Brain's Right."

Wolfe, Denny T., Jr. "Educational Drama and Moral Development."

Shuman's introduction discusses the history and definition of educational drama. The content of each chapter is briefly introduced to the reader. (Annotated Bibliography. Index.)

31. SIKS, GERALDINE. DRAMA WITH CHILDREN. New York: Harper and Row, 1977.

Geraldine Siks, a well-known teacher and leader in the field of child drama, offers a text that explores the concepts and processes involved in each role that children assume in creative drama: playmaker, player, audience. After an overview and rationale for the art of drama with children, Siks provides a philosophical basis for drama in education. She examines the process-concept-structural approach to creative drama teaching and developmental learning. Part Two of the book organizes drama into structural components and then identifies elements, concepts, and goals for each component. Learning experiences are then described for each of the goals. The third and fourth parts have individual essays by ten artist teachers to illustrate various methods of giving drama experiences to all children, including special populations. Suggested activities for adult students are included at the end of each chapter. (Selective Bibliography. Index.)

32. TIEDT, IRIS M., ed. DRAMA IN YOUR CLASSROOM. Urbana, IL: National Council of Teachers of English, 1974.

This booklet is a series of articles published in Elementary English (Vol. 51, No. 1). Its suggested use is for college classes to have a sampling of different topics involving drama in education. Included are these authors:

1) Ehrlich, Harriet W. "Creative Dramatics as a Classroom Teaching Technique." The place of creative drama in the classroom, and its most effective use by teachers is the topic of this paper.

2) Furner, Beatrice A. "Creative Dramatics in a Language Arts Program: Personal Growth and Self-Expression." Teachers are encouraged to place children in roles and situations of importance to them, rather than only allowing a literal interpretation of a known story.

3) Hardy, Sister Marie P. "Drama in the Classroom." Dorothy Heathcote's methods in drama are discussed.

4) Marie, Sister Jannita. "Dramakinetics - An Approach in Creative Expression." Fundamental movement skills in creative dramatics are taught using this technique.

5) Reed, Linda. "Creative Drama in the Language Arts Program; or 'Catch the Crab Before He Finds the Hole!'" Fifteen publications indexed through ERIC are annotated, giving necessary purchasing information.

33. WAGNER, BETTY JANE. DOROTHY HEATHCOTE: DRAMA AS A LEARNING MEDIUM. Washington, DC: National Education Association, 1976.

Wagner's excellent descriptions of British expert Dorothy Heathcote's work vividly illuminate this unique approach to drama in education. The following techniques of Heathcote are discussed: evoking drama; edging in; leading through questioning; dropping to the universal; withholding expertise; using role in teaching. Included are transcripts of Heathcote's teaching which illustrate these practices. (Bibliography of books, articles, films, and videotapes by or about Heathcote.)

34. WAGNER, JEARNINE, AND KITTY BAKER. A PLACE FOR IDEAS: OUR THEATRE. New Orleans: Anchorage Press, 1977.

Originally published in 1965, this reprinted book is an inspiring description of children's creative expression through the arts. It is "a collage of ideas-in-action presented as they occur in the Children's Theatre work under the direction of Jearnine Wagner." Its illustrations show children exploring movement, experimenting with different art forms, and enacting creative drama situations. Children have contributed pictures, poems, skits, character studies, and ideas in order for the reader to glimpse the process of creative growth and expression.

35. WILDER, ROSILYN. A SPACE WHERE ANYTHING CAN HAPPEN: CREATIVE DRAMA IN A MIDDLE SCHOOL. Rowayton, CT: New Plays for Children, 1977.

Rosilyn Wilder, an accomplished actress and theatre educator, describes her experiences as a creative drama teacher for six years in a pilot middle school, grades five through eight. Using information from her diaries, letters, memories, and notes from students, Wilder structures her writings "to try to show you how Creative Drama has worked in a real, urban schoolroom, and how some real youngsters, ages ten to sixteen, responded at many different stages of their involvement with drama." Failures, as well as successful projects, are described in this text. Wilder interweaves her phi-

losophy of humanistic education, her theories of teaching creative drama, and her personal questionings and insights among the lucid descriptions of activities used in her classroom. (Bibliography ending each section.)

ARTICLES AND PAPERS

36. BOLTON, GAVIN. "CREATIVE DRAMA AND LEARNING." CHILDREN'S THEATRE REVIEW, 26, No. 2 (1977), 10-12.

Bolton classifies the types of learning inherent for children participating in creative drama. He then identifies the kinds of learning a teacher can help promote, and entreats creative drama teachers not to be satisfied with only improving social skills. His arguments call for lessons to move beyond this point into "make-believe action where the process modifies what the children already feel and understand about something."

37. DAVIS, JED H., AND TOM BEHM. "TERMINOLOGY OF DRAMA/THEATRE WITH AND FOR CHILDREN: A REDEFINITION." CHILDREN'S THEATRE REVIEW, 27, No. 1 (1978), 10-11.

Reported in this article are the results of CTAA's committees charged with re-examining terminology in existence and producing a set of new definitions which more accurately reflect today's work in the field. These definitions, agreed upon by CTAA, include Creative Drama, Children's Theatre, Theatre for Young Audiences, Theatre for Children, Theatre for Youth, Participation Theatre.

38. EBERLE, BOB. "DOES CREATIVE DRAMATICS REALLY SQUARE WITH RESEARCH EVIDENCE?" JOURNAL OF CREATIVE BEHAVIOR, 8, No. 3 (1974), 177-182.

Does creative drama agree with research-based elements of quality education? Eberle lists the work of Spolin, Pierini, and McCaslin as evidence that creative drama falls within the structure of quality education as defined by W. S. Vincent: 1) individualization of instruction; 2) interpersonal regard; 3) creativity; and 4) group activity. The fact that creative drama is process-oriented is another reason for its inclusion into the curriculum. Well-documented research evidence strongly supports the importance of problem solving, creative behavior in both thinking and feeling processes, and explorations into the subconscious mind. Creative drama is a subject that includes these educational objectives.

39. HEINIG, RUTH B. CREATIVE DRAMA AS AN AID IN CHILDREN'S DEVELOPMENT OF COMMUNICATION STRATEGIES. Washington, DC: Office of Education, (DHEW), 1977.

Prepared for the National Conference for Language Arts, this paper relates pragmatics to creative dramatics teaching. Pragmatics, or functional communication, is defined as "the transactions that occur between people, or the actual performance of language in social contexts." To implement this theory into teaching, the following activities are suggested and described: story dramatization, narrative pantomime, improvisation, situation dramas, frozen pictures, add-ons, and conversations. In these kinds of activities, a child

can explore a situation and reflect upon the appropriateness and consequences of their chosen behavior. (ERIC ED 151851)

40. HENDERSON, LINDA C., AND JAMES L. SHANKER. "THE USE OF INTERPRETIVE DRAMATICS VERSUS BASAL READER WORKBOOKS FOR DEVELOPING COMPREHENSION SKILLS." READING WORLD, 17, No. 3 (1978), 239-243.

Interpretive dramatics (dramatic play, puppets, pantomime, story dramatization) is compared to basal reader workbooks in teaching and developing these comprehension skills: recognition and recall of details, sequencing of events, and generalizing the main idea. The population sample consisted of twenty-eight second grade pupils. Materials and procedures used in this research project are clearly described. Results from applying the t-test to research data showed that creative drama techniques were more effective in teaching comprehension skills than workbook exercises.

41. LaVISTA, DANIEL. "CREATIVE DRAMA AS SIMULATION STRATEGY." CHILDREN'S THEATRE REVIEW, 26, No. 1 (1977), 10-12.

Six basic components of a simulation are identified: roles, goals, alternatives, risk element, focus on interaction, and debriefing. LaVista discusses how these components are shared with creative drama and delineates the differences between these two learning techniques.

42. LUNZ, MARY E. "CREATIVE DRAMATICS AND COMMUNICATION EFFECTIVENESS." CHILDREN'S THEATRE REVIEW, 23, No. 3 (1974), 3-6.

What effect does creative dramatics have upon the communication skills of students? This question is explored empirically by the execution and analysis of an experiment with twenty-nine seventh grade students. After ten 45-minute lessons, the experimental group was tested on the ability to communicate a simple fable to two people of different ages. The results showed a main effect for group participation in creative drama, and a trend for sex difference (males responding more positively to creative drama activities than females). Lunz raises thoughtful questions about her own research findings and suggests the need for data in other areas.

43. MASSEY, JULIE, AND STEPHEN KOZOIL, JR. "RESEARCH ON CREATIVE DRAMATICS." ENGLISH JOURNAL, 67, No. 2 (1978), 92-95.

What does the existing research in creative drama show in relationship to its use in the classroom? These authors reviewed studies that pertain to this question, delimiting its scope to three major areas: language development; cognitive development including content comprehension and retention; attitude change and appreciation. Some problems faced by the writers of this review were the uncertain meaning of terms, ambiguity about the context of a study, and inadequate qualifications of creative drama leaders. Conclusions in this article convincingly state the need for more carefully designed research in creative drama.

44. SCHWARTZ, SHEILA. "INVOLVING STUDENTS IN THE DRAMA PROCESS, K-12." ENGLISH JOURNAL, 64, No. 5 (1975), 32-38.

Drama as subject vs. drama as process is the comparison explored in this essay. A chart states the differences and similarities of these two approaches to drama. Schwartz then applies the theories

of Stanislavski to a program of sequential creative dramatics in the classroom: 1) warm-up exercises; 2) concentration exercises; 3) imagination exercises; 4) dramatic shaping; and 5) building the play from improvisations.

45. SHARPHAM, JOHN R. CREATIVE DRAMA AS A RESOURCE, K-12. Springfield, IL: Illinois State Office of Education, 1979.

Sharpham provides a structure for teachers that will guide their creation of a working environment in which drama can happen in the classroom. His writing confirms the necessity and importance of creative drama in the learning process, rather than its being a "frill activity." Creative drama is categorized into three broad areas: 1) pre-drama; 2) fantasy drama; and 3) human drama. Each area is described and specific activities are listed. The author concludes that "human drama is at the heart of creative drama work. It should be the final goal of all work in creative drama, for pre-drama and fantasy drama should eventually lead to human drama." Lists of selected basic resource texts and other sources of information about creative drama are included. (ERIC ED 179988)

46. STEWIG, JOHN W. "BANDWAGONS ARE FOR RIDING: ACCOUNTABILITY AND DRAMA." ELEMENTARY SCHOOL JOURNAL, 74, No. 4 (1974), 192-195.

Stewig defines accountability and gives four questions that need to be answered with clarity when making accountability decisions and judgments. "For people concerned with drama it is important to be able to talk articulately about purposes, procedures, and ways of measuring effectiveness." The author reviews work that has been pioneered in this area, and suggests work that needs to be done in order to identify subgoals and objectives for a drama program.

47. STEWIG, JOHN W., AND LINDA YOUNG. "AN EXPLORATION OF THE RELATION BETWEEN CREATIVE DRAMA AND LANGUAGE GROWTH." CHILDREN'S THEATRE REVIEW, 27, No. 2 (1978), 10-11.

This empirical study with fourth and fifth graders was designed to discover the oral language factors that are affected by a student's participation in twenty creative drama sessions. The conclusions of this exploratory research indicate that a relationship between drama experiences and language growth may exist. The significant gains in total verbal output, clause growth, and T-unit output show language growth, but more research data is needed to prove that this effect is due to creative drama experiences.

48. WRIGHT, LIN. "CREATIVE DRAMATICS AND THE DEVELOPMENT OF ROLE-TAKING IN THE ELEMENTARY CLASSROOM." ELEMENTARY ENGLISH, 51, No. 1 (1974), 89-93, 131.

How do we develop in children the ability to understand others? Role-taking, "the ability to take the perspective of other humans," was investigated in this carefully-designed experimental study with sixth-graders. Test results showed a gain in role-taking ability for boys after the creative drama sessions. This study also suggested that "the practice in role-taking that comes from the interaction of 'playing-off' another actor in improvisations is more important than the discussions of character and character motivation."

Another conclusion was effect of age on the ability to take a role. Wright also describes some classroom activities that are examples of using her research findings in the actual teaching of creative drama.

49. WRIGHT, LIZ. "CTAA AT WINGSPREAD." CHILDREN'S THEATRE REVIEW, 27, No. 2 (1978), 1-4.

This conference on theatre education explored: "1) how children's theatre and creative drama can enhance education as a unique discipline and as a process/tool within today's school curriculum; 2) how the generalist and specialist can meet the needs of education through drama and theatre in schools today; and 3) how CTAA and other concerned national associations can implement recommendations made by the conference participants." A synopsis of mutual agreements reached in the first and second topics is published in this article.

DISSERTATIONS

50. BENTOV, MARILYN. "CREATIVE DRAMA IN EDUCATION: RATIONALE, CURRICULUM APPLICATION, AND TEACHER TRAINING." Unpublished dissertation, Harvard University, 1974.

After astutely analyzing the assumptions, goals, and practices of aesthetic education (Schiller, Read, Dewey, Langer) and creative drama as well as the educational applications of improvisation and movement, the author designed and taught two ten-week creative drama workshops for teachers. An in-depth evaluation of the workshops is included. (Ann Arbor: University Microfilms International, order no. 74-11309)

51. COMBS, CHARLES. "PIAGET'S EPISTEMOLOGY APPLIED TO AN ANALYSIS OF CREATIVE DRAMATICS IN EDUCATION." Unpublished dissertation, University of Wisconsin - Madison, 1977.

The study provides an initial theoretical comparison of the relationship between Piaget's theory of learning and the practice of creative drama. Creative drama practices appear consistent with Piaget's concept of the development of knowledge insofar as creative dramatics is a medium in which the child uses play and imitation within his existing knowing schemes to reconcile new stimuli with past experiences. The study supplies a theoretical framework that can lead to further research: 1) into the relationship between the level of the child's intellectual functioning and the specific activities of creative drama that should be most appropriate to that level; 2) regarding the effects of participation in creative drama on the thinking of the child; and 3) into the training of teachers of creative dramatics. (Ann Arbor: University Microfilms International, order no. 77-19705)

52. JOHNSON, XAN. "THE EFFECT OF THREE CLASSROOM INTERVENTION STRATEGIES ON THE MORAL DEVELOPMENT OF PRE-ADOLESCENTS: MORAL DILEMMA DISCUSSION, CREATIVE DRAMATICS, AND CREATIVE DRAMATICS/MORAL DILEMMA DISCUSSION." Unpublished dissertation, Northwestern University, 1978.

Using Kohlberg's stages of cognitive moral development, the author designed twelve creative drama sessions and twelve moral dilemma discussions. Seventy-eight fifth graders were randomly

assigned to four groups: a control group, a group that participated in the moral dilemma discussions, a group that participated in creative drama, and a fourth group that experienced the drama and the discussions. The sessions were lead by the classroom teachers. An interview team administered the Moral Judgment Inventories to individual students on a pre-test, post-test basis. The moral dilemma discussions and creative drama sessions did not lead to significant moral development, defined in this study as upward movement through the six invariant stages of moral reasoning. The fourth group that participated in both the drama and moral dilemma discussions did score significantly higher on the Moral Judgments Inventory than did their peers. These students had twelve additional exposures to the dilemmas. The researcher discusses the ramifications of these results. (Ann Arbor: University Microfilms International, order no. 79-03291)

53. LANDY, ROBERT. "DRAMATIC EDUCATION, AN INTERDISCIPLINARY APPROACH TO LEARNING." Unpublished dissertation, University of California, Santa Barbara, 1975.

In an attempt to clarify the aims of dramatic instruction and the means of education through drama, the investigator reviewed the history of dramatic education in England and America and then set up an interdisciplinary approach toward understanding what and how students learn through drama. Several implicit pedagogical objectives and explicit methods of inquiry used by theatre artists, language educators, humanistic educators, and social-psychologists are identified. The conclusions are that dramatic education: 1) does represent the ends and means of the four postulated disciplines; 2) is a way of learning how to learn the nature of human action and discourse, self and society, and that the most basic goal of learning through drama is to develop the dramatic skills essential for further learning; 3) is a way of learning by means of representing the empirical world in terms of mental images, then re-presenting a view of the world through one's actions and language; and 4) is a natural process. Children and adults, alike, learn about themselves and their surroundings through play and role-playing. Such learning may be most effectively developed in the classroom if educators recognize the actual dimensions and implications of dramatic education and facilitate the representations and examination of human behavior in its various dramatic forms. (Ann Arbor: University Microfilms International, order no. 76-2735)

54. RHODES, JOHN WILEY. "AN INVESTIGATION OF THE RELATIONSHIP BETWEEN VIVIDNESS OF MENTAL IMAGERY AND CREATIVE THINKING AND IMPLICATIONS FOR CURRICULUM INSTRUCTION." Unpublished dissertation, Georgia State University, 1979.

Sixth-grade students were administered the Torrance Tests of Creative Thinking, Figural Form A and the Shortened Form of the Betts' Questionnaire Upon Mental Imagery. Significant relationships appear to exist between the areas of auditory and visual imagery vividness and the creative thinking components of elaboration and total creativity. "This evidence suggests the possibility of another instructional strategy for enhancing creative thinking: guidance in developing vivid mental imagery." (Ann Arbor: University Microfilms International, order no. 79-14453)

55. RITCH, PAMELA. "CREATIVE DRAMA AS A TEACHING STRATEGY: HISTORICAL REVIEW AND ORGANIZING FRAMEWORK." Unpublished dissertation, University of Texas at Austin, 1978.

Using Sharpham's classification system for creative drama and the cognitive (Bloom), affective (Krathwohl and Masia), and psychomotor (Harrow) domains, the investigator developed a conceptual framework for creative drama that reflects the close relationship between the objectives and activities in the field. Charted, the classification of creative drama activities appears on the vertical axis (pre-drama; lyric drama; human drama); the classification of educational goals forms the horizontal axis (Cognitive: 1) knowledge, 2) comprehension, 3) application, 4) analysis, 5) synthesis, 6) evaluation; Affective: 1) receiving, 2) responding, 3) valuing, 4) organization, 5) characterization; Psychomotor: 1) reflex movements, 2) basic-fundamental movements, 3) perceptual abilities, 4) skilled movements, 5) non-discursive communication). Activities randomly selected from six American and four British creative drama texts were classified along both axes of the framework. Conclusions were drawn about the emphasis in current texts on cognitive and psychomotor domains and the link created by many activities between comprehension and skilled movement. The distribution and progression of objectives within the framework suggest a teaching system for the field. (Ann Arbor: University Microfilms International, order no. 79-00625)

56. SARASON, KERIN R. "A COMPARATIVE HISTORY OF THE DEVELOPMENT OF IMPROVISATION IN THE TEACHING OF ENGLISH IN THE UNITED STATES AND IN THE UNITED KINGDOM FROM 1910 - 1975." Unpublished dissertation, University of Connecticut, 1976.

In this comparative history, the work of Winifred Ward, Geraldine Siks, James Moffett, Edmund Holes, Caldwell Cook, Robert Newton, Peter Slade, and Brian Way was analyzed, compared and contrasted as to goals and methods. These authors from both countries appeared to build on their predecessors but had little influence on pivotal authors in the other country. Similarities were found but this may be accounted for by the affinity for the progressive education movement acknowledged by both the English and American writers. In 1911 improvisation was narrowly defined in both countries as the production of an unscripted play by students performing only for themselves. It has come to mean, in both countries, spontaneous activities of all sorts and is seen as a means of creative expression and human development as well as a learning tool in the teaching of English. (Ann Arbor: University Microfilms International, order no. 77-4295)

57. SCHWARTZ, PHILLIP. "A HISTORICAL ANALYSIS OF CREATIVE DRAMATICS IN AMERICAN SCHOOLS." Unpublished dissertation, Rutgers University, 1979.

Francis Parker laid the foundation for creative dramatics by insisting that traditional rote studies be replaced with an object teaching or "form study approach." Thus creative dramatics is seen as an outgrowth of progressive education and as related to progressive thought. Creative dramatics embraced this teaching method in its emphasis on the development of imaginative thought through sensory awareness. Dewey in Schools of Tomorrow provided a solid theoretical framework and practical applications of dramatic

activities. From this base the author traces the influence of Hughes Mearns and Harold Rugg/Ann Shumaker on Ward, Siks, McCaslin; notes the criticism of "life adjustment" education and the arts in the cold war era that sought "intellectual excellence"; and points to a new phase in the history of creative dramatics beginning in the mid-1960's. "Behavioral scientists suddenly took an interest in the motivational and adjustment aspects of dramatics. Furthermore, Nellie McCaslin's references to psychological research suggests that a synthesis between progressive developmental activities and new scientific studies on child development may be forthcoming." (Ann Arbor: University Microfilms International, order no. 80-00880)

58. TROUT, LAWANA HOOPER. "DRAMA IN THE ELEMENTARY CLASSROOM: A TEACHER'S DISCOVERY OF DRAMATIC PLAY." Unpublished dissertation, Northwestern University, 1978.

Dewey, Ward, and Heathcote are seen as selecting material and influencing the "drama" of children so that it is no longer "natural" expression. This study examines dramatic play as a prelude to drama and describes ways that children's language unfolds through play. Recorded play/drama sessions of fourth grade children formed the basis of the research. These impressionistic accounts indicate: 1) the child's ego creates a personal play style which determines his or her use of language and movement; 2) children have unique interpretations of stories, movies, and events and they can best identify with their images of these phenomena; 3) substituting words for reality, children use their images of these linguistic and literary forms in play/drama; all too often teachers supply the images and words for them; 4) teachers who impose systematic drama before children can integrate it with their play may interfere with students' "natural" dramatic development; and 5) children who move with an adult from dramatic play to drama will use language differently and probably more effectively than those who have not had this option. (Ann Arbor: University Microfilms International, order no. 79-03380)

CREATIVE DRAMA: METHODS IN AESTHETIC EDUCATION, GRADES ONE - NINE

BOOKS

59. CALIFORNIA STATE BOARD OF EDUCATION. DRAMA/THEATRE FRAMEWORK FOR CALIFORNIA PUBLIC SCHOOLS. Sacramento, CA: State Department of Education, 1974.

This curriculum framework establishes guidelines for theatre arts education in the state of California. It spans kindergarten through grade twelve. Part One introduces the educational philosophies that guide this curriculum. Part Two gives objectives and activities for eight major subject areas in theatre. A chapter for each subject breaks down activities and goals into grade levels, and also suggests resources for further development of this skill. Another section deals with producing plays at the high school level. (Bibliography ending each chapter.)

60. COMPLO, JANNITA M. DRAMAKINETICS IN THE CLASSROOM: A HANDBOOK OF CREATIVE DRAMA AND IMPROVISED MOVEMENT. Boston: Plays, Inc., 1974.

The author teaches fundamental movement skills involved in creative drama. She believes in offering to children movement experiences rich in images. Moving-in-place activities build gradually to character movements. Ideas found in science, social studies, and poetry are often the subject of these movement expressions. Story dramatization is described in the last chapter. (Bibliographies. Lists of recorded music.)

61. COTTRELL, JUNE. TEACHING WITH CREATIVE DRAMATICS. (See Entry #8.)

62. CRANSTON, JERNERAL. DRAMATIC IMAGINATION. Portland, OR: Interface California Corp. 1975.

As a handbook to serve teachers and leaders in the classroom, this text is full of ideas for elementary age groups. Variations for high school students are also described. A brief history of creative dramatics is followed by its application into curriculum. Specific activities for the development of dramatic skills are presented in detail. Sample lesson plans illustrate the careful preparations necessary for successful, effective teaching in creative dramatics. These lesson plans follow a specific format which is delineated in Chapter Two. (Glossary. Bibliography. Music.)

63. EHRLICH, HARRIET W., ed. CREATIVE DRAMATICS HANDBOOK. Urbana, IL: National Council of Teachers of English, 1974.

This handbook was designed for classroom teachers as part of their staff training program guided by Harriet Ehrlich, Supervisor of Creative Drama in the school district of Philadelphia. The format of this text lends itself to practical use: information is clearly presented; pages are not bound, allowing for easy removal and additions by teachers; activities are "workable" ones for a classroom setting. Lessons that teach the art of creative drama are followed by suggestions for use in the academic subject areas of language arts, mathematics, social studies, Afro-American history. A section describing use of creative dramatics in special settings is also included. (Bibliography.)

64. FURNESS, PAULINE. ROLE PLAY IN THE ELEMENTARY SCHOOL: A HANDBOOK FOR TEACHERS. New York: Hart Publishers, 1976.

The rationale for using role play in the elementary school introduces this text. The author then explains how to make this technique a part of a teacher's curriculum. Lesson plans for fifty role-play situations are given, including the aims and step-by-step procedures for cast selection, action, and discussion. (Index.)

65. HEINIG, RUTH B., AND LYDA STILLWELL. CREATIVE DRAMATICS FOR THE CLASSROOM TEACHER. Englewood Cliffs, NJ: Prentice-Hall, 1974.

This book is intended to be a practical text in the use of creative drama. Its authors train future teachers in the field, and utilize a step-by-step approach to creative dramatics activities. At the end of each chapter are exercises designed for the college student. Especially helpful are the listings of materials that

are appropriate for work in a particular area, i.e., narrative pantomime, story dramatization, etc. A strength of this text is the emphasis upon specific techniques for classroom management during a creative drama lesson. (Bibliographies. Index.)

66. IDAHO STATE DEPARTMENT OF EDUCATION. A DRAMA GUIDE FOR IDAHO SCHOOLS, GRADES K-12. Boise, ID: Idaho State Department of Education, Division of Instructional Improvement, 1978.

The three categories of activities in this guide are awareness, interaction, expression. Suggestions are grouped according to school level: elementary, junior high, high school. Ideas are specific and brief, covering a wide range of subject matter - from process through the technical aspects of production. (Bibliographies of teacher resource books, anthologies, and scripts. ERIC ED 159109)

67. KING, NANCY. GIVING FORM TO FEELING. New York: Drama Book Specialists, 1975.

Finding an outlet for the expression and communication of ideas, attitudes, and feelings is the focus of this book. More than 130 activities are described which utilize drama, music, dance, art, and other expressive forms. Each activity is clearly presented in five steps: purpose, participants and space, activity, suggestions, questions. The beginning of this book concerns a variety of subjects, such as classroom atmosphere and evaluation technique. (Bibliographies.)

68. McCASLIN, NELLIE. ACT NOW!: PLAYS AND WAYS TO MAKE THEM. New York: S. G. Phillips, 1975.

A book written for young people, Dr. McCaslin gives clear instructions to the reader about writing, acting, and producing one's own plays. Construction of puppets and scenery is included, as well as rehearsal guidelines for children to follow. Versions of well-known stories provide starting material for a child to create a play. (Glossary.)

69. McCASLIN, NELLIE. CREATIVE DRAMATICS IN THE CLASSROOM. (See Entry #29.)

70. McINTYRE, BARBARA M. CREATIVE DRAMA IN THE ELEMENTARY SCHOOL. Itasco, IL: F. E. Peacock, 1974.

This paperback is designed for classroom and student teachers with little or no experience in drama. McIntyre cites current studies relevant to the use of creative drama in language arts teaching. After defining her terms, she describes a five-step sequence to guide the dramatic process: sense awareness, movement, characterization, improvisation, and dramatization. Two major sections, one written for primary grades and another for the intermediate level, give specific activities for teaching each step. (References. Subject Index. Name Index.)

71. NOBLEMAN, ROBERTA. MIME AND MASKS. Rowayton, CT: New Plays Books, 1979.

Written by a teacher and director of children's theatre, this text contains excellent suggestions for pantomime activities. Sections describe stock character walks, different kinds of movements

resulting from wearing historical costumes, and delightful animal characterizations. The construction of masks is clearly presented. The author introduces masks and clown make-up to children through the characters of the Commedia dell'Arte. A final section gives five mime plays suitable for classroom projects.

72. SIKS, GERALDINE. DRAMA WITH CHILDREN. (See Entry #31.)

73. SIKS, GERALDINE, ed. SPOTLIGHT ON DRAMA IN THE CLASSROOM, K-6. Olympia, WA: Washington Office of the State Superintendent of Public Instruction, 1975.

This guide was developed for the elementary classroom teacher. It divides drama into three categories: acting (movement, voice, and improvisation); playmaking (plot, character, theme, and dialogue); and audience. Within each section are possible goals and descriptions of activities. Academic subject areas are related to these activities. (Annotated bibliography. ERIC ED 117698.)

74. STANISTREET, GRACE. LEARNING IS A HAPPENING. Rowayton, CT: New Plays for Children, 1974.

The process of creativity is explored in this book, which is meant to be a sequel to Teaching is a Dialogue. The importance of the leader's growth is stressed, rather than just the student's creative development. How to encourage a creative environment in the classroom through drama is discussed. The author utilizes a workshop method that invites the reader to actively involve himself with the written thoughts.

75. STANISTREET, GRACE. TEACHING IS A DIALOGUE. Rowayton, CT: New Plays for Children, 1974.

Written by the founder of the Children's Center for Creative Arts at Adelphi University, Stanistreet shares a collection of her letters to students. Her concern is the development of certain attitudes within a teacher who is involved in aesthetic education. What are the underlying conditions for creativity in both the teacher and the student? The letters include activities useful for motivating children. A creative approach to assembly programs with elementary age students is included in this text.

76. TEXAS EDUCATION AGENCY. CREATIVE DRAMATICS IN THE ELEMENTARY SCHOOL. Washington, DC: Office of Education (DHEW), 1978.

The purpose of this writing is to assist elementary teachers and administrators in the development of creative dramatics within the curriculum. This handbook contains definitions, suggested exercises, and activities, techniques and procedures for teachers, sample lesson plans, and evaluation instruments. The basic tenets of creative drama are presented clearly and concisely. (Annotated bibliography. ERIC ED 154434)

77. TIEDT, IRIS M., ed. DRAMA IN YOUR CLASSROOM. (See Entry #32.)

78. VALERI, MICHELE, AND GEORGE MEADE. HAVE YOU ROARED TODAY? A CREATIVE DRAMA HANDBOOK. Rockville, MD: Montgomery County Public Schools, 1979.

This handbook is a resource for teachers using creative drama in

the classroom. Specific activities included are: sensory awareness; spatial awareness and body movement; verbalization; pantomime; rhythm; music, and poetry; story building and dramatization; characterization and improvisation. Each activity includes grade range, materials needed, procedure, and suggested side-coaching. The appendices cross-reference these activities into groups for particular academic needs, behavioral needs, student level, scheduling suggestions, space required. A sample lesson plan is also included. (Annotated bibliography. ERIC ED 178668)

79. WAGNER, BETTY JANE. DOROTHY HEATHCOTE: DRAMA AS A LEARNING MEDIUM. (See Entry #33.)

80. WILDER, ROSILYN. A SPACE WHERE ANYTHING CAN HAPPEN: CREATIVE DRAMA IN A MIDDLE SCHOOL. (See Entry #35.)

ARTICLES AND PAPERS

81. BEHM, TOM. "CREATIVE DRAMATICS SURVEY." CHILDREN'S THEATRE REVIEW, 23, No. 3 (1974), 1-2.

Behm reports the results of a questionnaire sent to teachers of college-level beginning creative drama courses. Listed are popular texts in the field, additional books that are required reading, and films used on a regular basis.

82. CHEIFETZ, DAN. "IMPROVISATION: A BASIC SKILL FOR LIVING." LEARNING, 3, No. 9 (1975), 18-24.

Cheifetz describes his experiences and activities with a fifth-grade creative dramatics workshop in Harlem. This class was part of a project sponsored by the Teachers and Writers Collaborative of New York City. He writes a refreshing account of how improvisation helps children release suppressed emotions. These classroom experiences also offer students basic training in "thinking on your feet" - thinking and doing at the same time.

83. GRASTY, PATRICIA E. "CREATIVE DRAMATICS: NO AGE LIMIT." ELEMENTARY ENGLISH, 51, No. 1 (1974), 72-73.

Philadelphia's Creative Dramatics program is described in this article. The author discusses programs, guidelines, and philosophy for the training of teachers in this school district.

84. LAYMAN, GRACE. "EDUCATIONAL DRAMA PROJECTS IN NEWFOUNDLAND." SPEECH TEACHER, 24, No. 1 (1975), 24-28.

Described in this article is an in-service training program for elementary school teachers. Emphasis was upon the use of drama within the academic curriculum. The author's appraisal of this project discusses the various reasons why her teacher training program did not succeed. The negative results are reported and evaluated for others to learn from.

85. MOORE, BETTY JEAN. "PROBLEM STORIES FOR ROLE PLAYING." LANGUAGE ARTS, 52, No. 8 (1975), 1113-1115, 1119.

A seven-step procedure to follow for role playing in the class-

room is described. The author then gives examples of short stories which involve a specific problem and have no written ending. The students role play the ending to these stories, showing a solution to the problem.

86. ROSENBERG, HELANE S. "THE ACTOR/TEACHER AT THE BELGRADE." ELEMENTARY ENGLISH, 51, No. 1 (1974), 45-47, 54.

Theatre-in-education (TIE) is the subject of this paper. Rosenberg discusses the unique relationship of the actor/teacher in this dramatic method of teaching and learning. Other helpful information, such as historical background, function and purpose of TIE, and advantages of this method, are included in this interesting description of a current drama movement in England.

87. SCHWARTZ, SHEILA. "INVOLVING STUDENTS IN THE DRAMA PROCESS, K-12." (See Entry #44.)

88. SHARPHAM, JOHN R. CREATIVE DRAMA AS A RESOURCE, K-12. (See Entry #45.)

89. SIEGEL, GLORIA B. "CREATIVE DRAMA IN THE JUNIOR HIGH." ENGLISH JOURNAL, 66, No. 1 (1977), 110-112.

Siegel expounds the need for creative drama at the junior high level in education. Helpful suggestions about classroom atmosphere are included, as well as ideas for ten beginning sessions with junior high students.

90. STOUGHTON, ROBERTA. "DOROTHY'S ADVENTURE." SCHOOL ARTS, 78, No. 4 (1978), 36-37.

This public performance of an improvised play was conceived and executed by seventy-two third graders. Ideas for the sensitive and creative guidance of drama process into theatre production are described.

91. STRATTON, LaVERNE. "WHAT'S BLACK AND WHITE AND MOVES ALL OVER?" TEACHER, 92, No. 2 (1974), 20-23.

Answer: "A child in a newspaper!" This article contains many ideas using newspaper as the motivator for imaginative movement, pantomime, and dramatization. Suggestions are appropriate for early elementary age children.

DISSERTATIONS

92. BENTOV, MARILYN. "CREATIVE DRAMA IN EDUCATION: RATIONALE, CURRICULUM APPLICATION, AND TEACHER-TRAINING." (See Entry #50.)

93. HUMPHREY, KENNETH. "A RESOURCE BOOK FOR FEELINGS EXPLORATION AND/OR CREATIVE THINKING: LEARNER ACTIVITIES FOR PRIMARY (K-3) PUPILS." Unpublished dissertation, University of Northern Colorado, 1979.

Selected activities from a review of literature plus activities designed by the author were field-tested in ten elementary schools and rated by the teachers. Those rated good and excellent (135 activities) are included in the resource book. (Ann Arbor: University Microfilms International, order no. 80-04450)

CREATIVE DRAMA: METHODS IN LANGUAGE ARTS

BOOKS

94. BRIGGS, NANCY E. AND JOSEPH A. WAGNER. CHILDREN'S LITERATURE THROUGH STORYTELLING AND DRAMA. Dubuque, IA: William C. Brown, 1979.

A revised edition of a 1970 text, this book has been written to provide guidance in sharing literature through storytelling and drama. Information about creative drama includes dramatic play, role playing, pantomime, story dramatization, and improvisation. Other contributing authors describe their approaches to storytelling and creative drama. (Story index. General index.)

95. DUKE, CHARLES R. CREATIVE DRAMATICS AND ENGLISH TEACHING. Urbana, IL: National Council of Teachers of English, 1974.

This book was the outgrowth of a doctoral dissertation entitled Creative Expression and Drama in Education. Its purpose is to introduce creative dramatics to teachers who are not familiar with its use in English teaching. The text is divided into three sections: Part One gives theoretical and historical background in creativity, drama, and education; Part Two concerns the teacher of creative drama; Part Three provides a handbook of resources for creative dramatics. Film listings for use with in-service teacher training programs and for motivation of creative drama activities are available in Part Three. Appendices include a "Suggested Outline of Content in a Creative Dramatics Course on the College Level." (Bibliography.)

96. GERBRANDT, GARY L. AN IDEA BOOK FOR ACTING OUT AND WRITING LANGUAGE. Urbana, IL: National Council of Teachers of English, 1974.

Ideas in this handbook represent a practical implementation of theories found in James Moffett's A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers. Gerbrandt focuses upon the dynamics of small group interactions in the book's first section. His insights into this process would benefit advanced creative drama specialists as well as the general classroom teacher.

ARTICLES AND PAPERS

97. ALLEN, ELIZABETH G., AND JANE P. WRIGHT. "JUST FOR FUN: A CREATIVE DRAMATICS LEARNING CENTER." CHILDHOOD EDUCATION, 54, No. 4 (1978), 169-175.

Studies which relate reading and creative dramatics are cited at the beginning of this article. Practical suggestions for making a creative dramatics learning center cover the areas of 1) materials and supplies, 2) physical arrangements, and 3) management techniques. Activities are appropriate for early elementary grade levels.

98. BATINICH, MARY E. "CURTAIN GOING UP." LANGUAGE ARTS, 52, No. 6 (1975), 836-838.

Batinich describes the work of an ESEA activity called "Teaching Reading Through Drama." This Title I program was designed for students in grades five through eight who were reading below grade level. "Instead of simply reading and reporting in a routine manner, pupils

work intensively in small groups to prepare historical scenes to share with others." The author includes information about types of materials used and the role of the teacher in such a project.

99. DONLAN, DAN. "DRAMA AND THE THREE STAGES IN THE TEACHING OF LITERATURE." ENGLISH JOURNAL, 66, No. 2 (1977), 74-76.

In the teaching of literature, drama can be used to: 1) prepare students for the story, 2) guide students while reading, and 3) assess what the student has read. Donlan illustrates this use of drama by describing specific activities to teach the short story, "The Burning," by Jack Cady. Although this lesson is designed for high school, the teaching principles could easily be modified for upper elementary classes in literature.

100. FEINBERG, ROSE M. "ACTING OUR LANGUAGE SKILLS." INSTRUCTOR, 86, No. 2 (1976), 167-169.

The author describes activities using pantomime and/or dialogue to build skills in these areas: adjectives, adverbs, alphabet letters, antonyms, capitalization, classification, compound words, following directions, homonyms, intonation, listening, main idea, multiple-meaning words, nonverbal communication, nouns, prepositions, pronouns, punctuation, spelling, tenses, verbs, vocabulary, and written expression.

101. HEINIG, RUTH B. CREATIVE DRAMA AS AN AID IN CHILDREN'S DEVELOPMENT OF COMMUNICATION STRATEGIES. (See Entry #39.)

102. HENDERSON, LINDA C., AND JAMES L. SHANKER. "THE USE OF INTERPRETIVE DRAMATICS VERSUS BASAL READER WORKBOOKS FOR DEVELOPING COMPREHENSION SKILLS." (See Entry #40.)

103. LaVISTA, DANIEL J. "USING CREATIVE DRAMA TO TEACH LITERATURE." LEARNING, 6, No. 6 (1978), 114.

The author presents twelve steps for a teacher to use in guiding creative drama in order to enrich children's appreciation of literature. This expression of story dramatization is concise and gives examples of motivating questions. It also illustrates how to combine directive teaching with the creative drama process.

104. MORTON, BEATRICE K. "LISTENING: FIRST STEPS IN DEVELOPMENTAL DRAMA." ENGLISH JOURNAL, 66, No. 5 (1977), 68-73.

The first section of this article briefly reviews basic creative drama concepts, and then relates it to the teaching of English. The second section lists twelve listening exercises to use in the classroom. The author believes that sensory development is essential to the drama process. Many of these activities can be done with students seated at their desk.

105. MYERS, JEANNETTE. "'WEREWOLVES' IN LITERATURE FOR CHILDREN." LANGUAGE ARTS, 53, No. 5 (1976), 552-556.

This paper identifies stories involving death which are appropriate for dramatization with children in upper elementary grade levels. The author describes the writings of psychologists on the childhood conceptualization and attitudes toward death. This research influenced

her choice of stories to use in creative drama sessions. Her aim was to lead her students into a deeper understanding of this subject, which is often chosen by students but enacted in a very superficial way.

106. PRENTICE, WALTER C. CREATIVE DRAMATICS AND READING: A QUESTION OF BASICS. Grand Forks, ND: University of North Dakota, Center for Teaching and Learning, 1978.

This paper comprised the entire issue of Insights Into Open Education (vol. 11, no. 3). The author defends the place of creative drama in the elementary school curriculum by discussing these subjects: 1) the importance of play in cognitive development; 2) the intrinsic values of creative drama experiences for children; and 3) the use of creative drama as a teaching tool in reading, both for instruction and enrichment. Included are references to the "back-to-basics" movement in education. An appendix contains dramatic play activities. (ERIC ED 162338)

107. ROSS, ELINOR R., AND BETTY D. ROE. "CREATIVE DRAMA BUILDS PROFICIENCY IN READING." READING TEACHER, 30, No. 4 (1977), 383-387.

This article appears in a publication of the International Reading Association. Documented research supports the author's thesis that creative drama is an effective way to develop a child's reading proficiency. The major portion of this writing describes many games utilizing creative drama techniques that are helpful in building reading skills.

108. STEWIG, JOHN W. "DRAMA: INTEGRAL PART OF THE LANGUAGE ARTS." ELEMENTARY ENGLISH, 51, No. 1 (1974), 66-71.

To see drama as an integral part of language arts is a valid rationale for its inclusion as a basic element in the elementary school. Drama and its relationship to reading, literature, oral language development, listening skills, nonverbal communication, vocabulary development, and creative writing are the subjects of this article. The author recommends that those in the business of proselytizing for drama should emphasize the richness drama adds to language arts.

DISSERTATIONS

109. DOYLE, DONALD. "AN INVESTIGATION OF ELEMENTARY TEACHER EDUCATION RELATED TO THE PREPARATION OF TEACHERS IN THE USE OF CREATIVE DRAMA IN TEACHING LANGUAGE ARTS." Unpublished dissertation, University of Minnesota, 1974.

A survey of forty creative drama specialists, eighty-four language arts teachers in colleges of education, and college language arts texts was made. The author concluded that many authorities in drama as well as in language education advocate the use of creative drama as an aid in teaching language arts in the elementary school, but that graduates in elementary education may be ill-prepared to use creative drama in their classrooms. Four major reasons were found that contributed to this lack of preparation: 1) most professors of language arts in colleges of

education have never experienced a formal course in creative drama; 2) language arts texts do not present adequate material to prepare the education major to use creative drama effectively; 3) most departments of elementary education do not require a course in creative drama, only recommend it as an elective; 4) some texts make no mention of creative drama. (Ann Arbor: University Microfilms International, order no. 75-161)

110. DUNN, JUDITY ANN. "THE EFFECT OF CREATIVE DRAMATICS ON THE ORAL LANGUAGE ABILITIES AND SELF-ESTEEM OF BLACKS, CHICANOS AND ANGLOS IN THE SECOND AND FIFTH GRADES." Unpublished dissertation, University of Colorado at Boulder, 1977.

Twelve students from each of six experimental and six control classes were randomly selected according to sex and ethnicity to be the subjects on which data was collected. The experimental condition included twelve forty-minute creative drama classes conducted by the regular classroom teachers. A taped language sample from each subject was rated on fluency, articulation, expression, originality, elaboration, and coherence. The Coopersmith Self-Esteem Inventory and an interest in language arts measure designed for the study were administered to the subjects. Significant results were achieved by Chicano children in improving qualitative aspects of oral language after creative drama. There was a trend that indicated that creative drama may be more influential in developing the quantitative aspects of oral language with second grade children. There was a main effect for creative drama on self-esteem and it was most effective with fifth grade Blacks, second grade Anglos and Chicanos. Creative drama was effective for fifth grade girls in promoting interest in language arts and the sessions helped reduce children's inhibitions in the classroom so that they felt freer to verbalize in class. Teachers untrained in creative dramatics used it comfortably and perceived its importance in the language arts curriculum. (Ann Arbor: University Microfilms International, order no. 77-29908)

111. EHLE, MARYANN J. "PUPPETRY EDUCATION: ITS ROLE WITHIN THE CONTEXT OF THE CREATIVE-EXPRESSIVE LANGUAGE ARTS CURRICULUM." (See Entry #208.)

112. RIDEL, SHELBY. "AN INVESTIGATION OF THE EFFECTS OF CREATIVE DRAMATICS ON NINTH-GRADE STUDENTS." Unpublished dissertation, Florida State University, 1975.

Participant-observation was the chief data collection methodology used to describe the use of creative drama within an average ninth grade language arts class lead by the classroom teacher who was inexperienced in drama. Sessions were held once a week for one semester. Documented by copious notes and tape recordings were behavior changes in: 1) verbal and nonverbal communications, 2) creative thinking and behavior, 3) feeling of group closeness, 4) self-confidence, and 5) attitude toward the course. Pre-tests and post-tests of: 1) an attitude survey concerning English, 2) a questionnaire eliciting student attitude toward drama, 3) creative writing samples, and 4) Torrance Tests of Creative Thinking, Verbal Forms were also administered. The participant-observer method of collecting data seemed "particularly appropriate to the investigation of the effects of dramatic activity. . . Analysis of this record reveal(ed) many important insights regarding

planning of activities, discipline, authoritarianism, group cohesiveness. . .influences of sex differences. . .development of self-confidence, transfer effect, levels of dramatic ability. . . These insights were often supported by the non-observational data." The majority of the students improved in the areas observed and the study seemed "to support the belief of many educators that a sequence of dramatic activities (can) provide a valuable educational experience," and should be included in language arts classes. (Ann Arbor: University Microfilms International, order no. 75-26811)

113. SARASON, KERIN R. "A COMPARATIVE HISTORY OF THE DEVELOPMENT OF IMPROVISATION IN THE TEACHING OF ENGLISH IN THE UNITED STATES AND IN THE UNITED KINGDOM FROM 1910 - 1975." (See Entry #56.)

CREATIVE DRAMA: METHODS IN OTHER CURRICULAR AREAS

ARTICLES AND PAPERS

114. BERRY, EDWARD. "DRAMATIC STEPS INTO HISTORY." TEACHER, 94, No. 4 (1976), 46-47.

"Children take leading roles to understand the concepts, facts, and people behind historic scenes." This article explains one teacher's five-step method for success with creative drama and social studies. The steps are: 1) identify the event; 2) explore the characters; 3) create original background scenes; 4) combine the scenes into a story connected with the event; and 5) relate the event to contemporary times. The example described in this article involved fourth grade students exploring the concepts of representative government. The students assumed the roles of both Pilgrims and citizens today in the U.S.

115. CLINE, STARR. "SIMULATION: A TEACHING STRATEGY FOR THE GIFTED AND TALENTED." GIFTED CHILD QUARTERLY, 23, No. 2 (1979), 269-287.

This well-documented article provides clear definitions and purposes for simulation gaming. Simulation games in competition and profit are described in detail. Particularly useful is the annotated listing of simulation games available to purchase.

116. KOSTE, VIRGINIA. "THE CROSSING: DRAMATIC EDUCATION." CHILDREN'S THEATRE REVIEW, 23, No. 3 (1974), 10-14.

A "living" lesson which enacts the Pilgrims' journey to the New World with fifth graders and college creative drama students is described here by Koste. Her college class prepared for this classroom visit by researching and sharing ideas about this historical event. The time spent with these fifth graders was only a few hours; yet, the structure of this dramatic experience allowed students to be involved and committed.

117. MAZOR, RICKEY. "DRAMA AS EXPERIENCE." LANGUAGE ARTS, 55, No. 3 (1978), 328-333.

The Title VII Bilingual Education Project provided the opportunity for this creative drama teacher to work with second and third graders at an inner-city school in Holyoke, MA. The school population consisted of primarily Puerto Rican children, some

Afro-Americans, and children of Polish, French, and Canadian descent. Mazor's goal was "to provide the various ethnic groups with a common experience through which they could build positive attitudes towards each other." The article describes how these students developed the self-discipline required for successful participation in creative drama. Mazor found that mime activities enabled both Spanish and non-Spanish speaking children to communicate and work together in groups.

118. MURPHY, KATHERINE B. "PLOWING INTO DRAMA." COMMUNICATION EDUCATION, 26, No. 3 (1977), 201-207.

This junior high school drama project was based on an English Theatre-In-Education model described by John Sharpham. Murphy recounts her process for developing a similar drama experience about regional history in Minnesota. Nine hundred students were divided into groups of fifty for each playing. The structure of the participatory drama, the kinds of roles taken by the students, and the conflict situations presented in the drama are discussed in this article.

119. SCHUNCKE, GEORGE M. "ACTION APPROACHES TO LEARNING." SOCIAL STUDIES, 69, No. 5 (1978), 212-217.

Schuncke's article confronts a basic problem in the field of child drama - why don't teachers try out the techniques of role playing, dramatic play, and simulations in their own classrooms? He feels that this hesitation comes from being unfamiliar with specific procedures to implement these approaches successfully. In this article Schuncke reviews the basic steps in teaching through a dramatic process. These steps are connected to the three-step sequence that is basic to teaching itself: 1) an introduction to an activity, 2) the activity itself, and 3) a period in which the activity is evaluated, reflected upon, or reviewed. The sequence used by Schuncke for role playing activities is: warm-ups, action period, and debriefing. Also included is a table comparing dramatic play, role playing, and simulations.

120. STEWIG, JOHN W. "I ABSOLUTELY REFUSE TO BE AN ONION." GIFTED CHILD QUARTERLY, 20, No. 1 (1976), 31-39, 17.

Stewig discusses pupil behaviors that are changed by the process of creative dramatics: impressive, expressive, communicative, social, and creative. Stewig includes relevant research and philosophies as he explains the benefits of creative drama experience for gifted children. Examples of classroom activities are given.

121. WAGNER, BETTY JANE. "THE USE OF ROLE." LANGUAGE ARTS, 55, No. 3 (1978), 323-327.

Wagner recounts an example of a teacher assuming a role along with her third grade students. They enacted the dramatic situation of American Indians whose valley was threatened by the building of a dam. In role the teacher was able to guide her children in this dramatic experience. The author also discusses ways that role playing in the classroom can facilitate students' comprehension and expression.

122. WRIGHT, JONE P., AND ELIZABETH G. ALLEN. "SIXTH GRADERS RIDE WITH PAUL REVERE." LANGUAGE ARTS, 53, No. 1 (1976), 45-50.

Two groups of sixth graders met for two sessions of forty minutes each in this creative drama experience. One group dramatized Longfellow's ballad about Paul Revere, and the other group used more factual accounts from children's trade books to develop their dramatization. "The major goal of this activity was to help the children make comparisons between these versions, thus analyzing the historical reports and coming closer to an understanding of what constitutes history." The authors describe the sequence of activities and the materials used.

123. YAWKEY, THOMAS D., AND EUGENE L. ARONIN. "CREATIVE DRAMATICS FOR TEACHING CAREER CONCEPTS TO THE YOUNG CHILD." ELEMENTARY ENGLISH, 51, No. 1 (1974), 38-40.

General characteristics of the creative dramatics process are discussed, especially those that complement a career education program in the elementary school. Also included are specific suggestions for utilizing creative dramatics in this subject area.

DISSERTATIONS

124. CHUN, KYUNG-JA. "A THEORETICAL JUSTIFICATION FOR THE USE OF DRAMA IN LANGUAGE LEARNING AT AN ADVANCED LEVEL." Unpublished dissertation, University of Texas at Austin, 1979.

Creative aspects of language, rationalist and behaviorist perspectives on language learning, and psychological analysis of subjective organization of verbal concept-formation are reviewed. The importance of contextual relations for interpretive strategies appropriate to language learning is established. Drama provides textual material exhibiting grammatical and socio-linguistic factors such as conventions of implicature, idiomatic expressions, and other pragmatic regularities. Use of drama for improvisational simulation of target language usage in realistic situations allows foreign language learners to internalize patterns of usage difficult to formulate objectively. Video-taping can also furnish feedback to the performers. (Ann Arbor: University Microfilms International, order no. 79-28274)

CREATIVE DRAMA: METHODS IN NON-EDUCATIONAL SETTINGS

BOOKS

125. FLUEGELMAN, ANDREW, ed. THE NEW GAMES BOOK. Garden City, NY: Headlands Press, 1976.

This collection of games designed for physical education is very useful in encouraging cooperation among groups of people - in a fun way! Many of the activities can be easily modified to include dramatic conflicts; other activities, such as "Vampire," already possess this characteristic.

126. NOBLEMAN, ROBERTA. USING CREATIVE DRAMATICS OUTSIDE THE CLASSROOM. Rowayton, CT: New Plays for Children, 1974.

Community settings - park and recreation programs, camps, Sunday schools, hospitals, Scouting projects - provide the context for offering creative drama programs in this book. It contains three sections: space, time-span, and participants. Each section describes suggestions for organization and specific activities appropriate to the special setting.

127. PEREIRA, NANCY. CREATIVE DRAMATICS IN THE LIBRARY. Rowayton, CT: New Plays for Children, 1976.

The author recounts and reflects upon her experiences in establishing creative dramatics programs in libraries throughout Rhode Island. Usually a project in one library lasted six weeks. Many practical guidelines and interesting activities are described as she tells how this time was spent with the children.

ARTICLES

128. BERRY, EDWARD, AND ELVA E. HUBBARD. "TO BE ALIVE - CHILDREN AND THEATRE IN RECREATION SETTING." JOURNAL OF PHYSICAL EDUCATION AND RECREATION, 49, No. 6 (1978), 24-26.

The thesis of this article contends that "if a recreation program is to serve all the children in a community, creative alternatives must be provided for the children interested in both people and activity, yet disinterested in competitive sports." Drama for children is one way of meeting this need. Berry gives a brief overview of the three different kinds of drama involving children. He states the need for adequate training in creative drama for recreation majors in college. Seven suggestions for more communication between professional organizations in these fields (and an example of one such collaborative meeting) conclude Berry's argument to "enliven the leisure development of youth through the charismatic combination of children and theatre in the recreation setting."

129. SHARPHAM, JOHN R. "SAD MR. LION AND HIS LOST HAPPY SONG." PARKS AND RECREATION, 9, No. 6 (1974), 69-70.

The Bloomington, Illinois, Parks and Recreation Department worked together with Illinois State University to provide afternoon and Saturday workshops in creative drama. This article describes some ideas which proved successful for children in a wide age range (five to thirteen years old).

CHILDREN'S THEATRE: THEORY; HISTORY IN U.S.

BOOKS

130. BROADMAN, MURIEL. UNDERSTANDING YOUR CHILD'S ENTERTAINMENT. New York: Harper & Row, 1977.

Ms. Broadman, a longtime member and contributor to the Children's Theatre Association of America, has written this book for people who

are concerned about the quality of children's entertainment. She discusses various activities in the performing arts and public entertainment including children's theatre, television, film, puppetry, dance, and opera. As critic she simultaneously maintains the viewpoint of children, parents, and producers while always acknowledging entertainment's influential force. In this book it is clear that Ms. Broadman feels that children's entertainment should not be used for mere diversion but should include and offer more substance to our children.

131. COREY, ORLIN. THEATRE FOR CHILDREN - KID STUFF OR THEATRE? New Orleans: Anchorage Press, 1974.

This book includes a variety of inspiring speeches, writings, quotations, and other materials prepared and presented by Corey during the years 1965 through 1973. Accompanying his speeches are quotes from well-known people who are concerned with children and the arts.

132. GOLDBERG, MOSES. CHILDREN'S THEATRE: A PHILOSOPHY AND A METHOD. Englewood Cliffs, NJ: Prentice-Hall, 1974.

"This book is intended primarily for the theatre student seeking knowledge about that specific sub-group of theatre experience intended for children, particularly children aged five through fourteen years." The first half of this book deals with a philosophy of children's theatre, including its history, cross-cultural patterns and differences, an impression of its audience, and a suggested developmental sequence. The second half deals with a method for children's theatre. The differences between the traditional theatre and the theatre especially for children are discussed according to the different theatrical professions: playwriting, directing, acting, designing, and managing. Appendices include publishers of plays, ASSITEJ centers, suggested class activities, and sample study guides.

133. McCASLIN, NELLIE. CHILDREN AND DRAMA. (See Entry #28.)

134. McCASLIN, NELLIE, ed. THEATRE FOR YOUNG AUDIENCES. New York: Longman, 1978.

Similar to Children and Drama, McCaslin has compiled a diversified collection of essays on children's theatre from well-known people of various nationalities, all of whom are "deeply concerned as well as actually engaged in" the educational, community, or commercial fields of children's theatre. These essays have been divided into four broad areas: The Child Audience; Material for Children's Theatre; Performance and Production; and Standards for Children's Theatre. (Selected Bibliography.)

ARTICLES

135. DAVIS, JED H., AND TOM BEHM. "TERMINOLOGY OF DRAMA/THEATRE WITH AND FOR CHILDREN: A REDEFINITION." (See Entry #37.)

136. GAMBLE, MICHAEL W. "THE QUEEN MOTHER: CLARE TREE MAJOR'S THEATRE FOR CHILDREN." PLAYER'S MAGAZINE, 52, No. 1 (1977), 18-23.

In this article, Michael Gamble examines the methods of control

employed by Clare Tree Major for her traveling children's theatre companies during the years 1923-1954. An image of Major's personality is given by Gamble's inclusion of several different quotes from Major's past employees. Gamble chose the 1953 touring company of Robin Hood as an example of the day-to-day operations and problems of a Clare Tree Major company. Documented records kept by the company manager, Max Brandt, gives insight to specific events that took place on that tour. Despite Major's problems in dealing with people, Gamble concludes that "Clare Tree Major was able to keep children's plays touring for three decades surviving a depression and two wars. Her strong determination, personality, and English background are reflective of James Coco's title 'The Queen Mother' of America's children's theatre."

137. KASE, JUDITH B., SUE M. SIKES, AND CHARLES D. SPIELBERGER. "EMOTIONAL REACTIONS TO FRIGHTENING AND NEUTRAL SCENES IN STORY THEATRE." COMMUNICATION MONOGRAPHS, 45, No. 2 (1978), 181-186.

The main goals of this study were to "investigate the children's reactions to frightening and neutral scenes" and to "evaluate differential changes in state anxiety for children who differ in anxiety proneness, or trait anxiety." Their subjects were 108 children enrolled in five fifth-grade classes in a single elementary school. "Southern Fried Cracker Tales," an original story theatre production, was viewed by all five classes. Using the State-Trait Anxiety Inventory for Children (STAIC) as the method of measurement, they found that "contrary to expectation, the anxiety-prone children did not report significantly higher levels of A-state for the frightening scene than their more relaxed classmates. The article concludes by stating that "the results of this investigation demonstrate that dramatic scenes can have a strong impact on the emotional reactions of chidren, and that the level of state anxiety of individual members of an audience can be assessed via easily administered self-report procedures."

138. LANDY, ROBERT J. "MEASURING AUDIENCE RESPONSE TO CHARACTERS AND SCENES IN THEATRE FOR CHILDREN: A DEVELOPMENTAL APPROACH." CHILDREN'S THEATRE REVIEW, 26, No. 3 (1977), 10-13.

Concerned about the lack of audience research in children's theatre, Landy set up his own research project at California State University, Northridge. His main objective for the project was "to uncover the developmental levels at which children identify with characters and interpret scenes." Aware of the problems concerning research methods such as measuring gross body movement or video taping audience response, Landy chose the clinical interview which allowed him to examine modes of thought. He discovered four levels of audience response which generally corresponded with the developmental levels established by Piaget and Kohlberg, whose primary developmental models he used as referents. Landy concludes his article with a discussion of the changes necessary in children's theatre to evoke responses from children at all developmental levels.

139. LEVY, JONATHON. "A THEATRE OF THE IMAGINATION." CHILDREN'S THEATRE REVIEW, 27, No. 1 (1978), 2-5.

Jonathon Levy delivered this speech at the American Theatre Association's Convention in August, 1977. Levy expresses his

concern for the lack of quality in children's theatre and suggests two possible reasons: "the limitations in the medium - in the art of children's theatre - which have prevented and which will prevent us from the highest kind of dramatic achievement" and "the limitations that we, the artists in the medium suffer under - self-restraints, wrong premises, mind-forged manacles, in short, which prevent us from soaring as high as we could and should." Levy urges that we free our imaginations and in doing so we will have the creative impulse to "give a gift, smiling, without strings."

140. SATHER, SUZANNE P. "A CRITICAL ASSESSMENT OF CHILDREN'S PLAYS." CHILDREN'S THEATRE REVIEW, 25, No. 1 (1976), 2-5.

In this article concerning the quality of children's plays, Sather discusses her concern about "the mediocrity that has plagued the field since its beginning in the United States." Sather cites the popular practice of adapting literary works instead of writing original plays as the cause for the mediocrity. She therefore designed a study to look at the process of writing plays for children by examining the adaptation process. To do this she chose three different popular sources for adaptations: Alice in Wonderland and Through the Looking Glass, The Adventures of Tom Sawyer, and Hansel and Gretel. Using these plays as references, she lists various problems found in the adaptation process and ends the article by deducing that "only when playwrights begin to construct action invented from their own awareness of children's interest, will the dramatic experience for children be as complete as they desire and as satisfying as they deserve."

141. WRIGHT, LIN. "CTAA AT WINGSPREAD." (See Entry #49.)

DISSERTATIONS

142. BEDARD, ROGER. "CHARLOTTE CHORPENNING: A CRITICAL BIOGRAPHY." Unpublished dissertation, University of Kansas, 1979.

The study traces Charlotte Chorpenning's life and work and assesses her impact upon American children's theatre.

143. CORNELISON, GAYLE. "DEATH AND CHILDHOOD: ATTITUDES AND APPROACHES IN SOCIETY, CHILDREN'S LITERATURE AND CHILDREN'S THEATRE AND DRAMA." Unpublished dissertation, University of Kansas, 1975.

A societal view of death in relationship to the child was constructed from a review of literature in education, psychology, medicine, psychiatry, and theology. The author discovered that a majority of adults in our society believe that it is advantageous to protect the child from the realities and implications of death, in spite of the fact that most scientific studies indicate that the normal child has developed a realistic view of death by the age of nine or ten. A review of children's literature and drama for children from 1965-1975 revealed that literature has begun to reflect a more open, honest view of death, but that dramatic literature has been much slower and more hesitant to deal with it. The conclusion is that children's theatre needs to consider the entire spectrum of death if it wants to help educate and develop the child. (Ann Arbor: University Microfilms International, order no. 76-16711)

144. FULLER, MICHAEL. "MAKE A CIRCLE WITH YOUR HEAD: THE PLAYING OF CHILDREN'S THEATRE, AN AVANT-GARDE APPROACH." Unpublished dissertation, University of Southern California, 1978.

The author suggests that adultomorphism must be overcome in order to express experiences that reflect the child's perception of the world. The methodologies of the traditional and avant-garde approaches are compared, contrasted, and related to the work of the Children's Theatre Wing of South Coast Repertory Company. Piaget's theory of cognitive development and the nature of role play as a learning and expressive process is analyzed. The exercises, processes and techniques of auditioning, creating an ensemble, improvisation, playwriting, directing, and acting in the avant-garde approach to theatre for children at the South Coast Repertory Company are described and analyzed. Traditional children's theatre is found to manifest adult logic and values. Play is seen as the "magic" that transforms adult experience into child experience and thus overcome adultomorphism. (Micrographics Dept., Deheny Library, USC, Los Angeles, CA: 90007.)

145. GOLDBERG, PATRICIA DAVIS. "DEVELOPMENT OF A CATEGORY SYSTEM FOR THE ANALYSIS OF THE RESPONSE OF THE YOUNG THEATRE AUDIENCE." Unpublished dissertation, Florida State University, 1977.

Taped free-response interviews with fifty-five children in grades four through twelve, using photographs of the four theatre productions was the method used to create a preliminary category system. Ninety-one experts in the field reacted to whether categories were actual categories, to clarity of statements, to omission of categories. Categories were rewritten and administered to fifty-six children for three new plays. Age/grade, the play itself, and prior theatre experience, not sex, affected responses. Reliability was checked with three raters scoring five sample audio tapes. Validity was checked and the instrument was sensitive to differences between two age groups (tenth and fourth grade). The final categories were: knowledge, inference, evaluation general, evaluation of production, evaluation of content, enjoyment, preference, empathy, sensory perception, sensory reaction, no reaction, other. (Ann Arbor: University Microfilms International, order no. 77-31031)

146. JENNINGS, COLEMAN. "THE DRAMATIC CONTRIBUTIONS OF AURAND HARRIS TO CHILDREN'S THEATRE IN THE UNITED STATES." Unpublished dissertation, New York University, 1974.

Based on interviews with Harris, the biographical study is limited specifically to his development as a teacher and playwright and includes his philosophy and methods of teaching elementary school children as well as an explanation of the process by which he creates his plays for youth. An evaluation of the content in all Harris's scripts published from 1945 to 1972 revealed an identifiable progression in his selection of content and an increasing age range within the audience for whom he writes. Six plays were analyzed for dramatic form: theme, plot, character, dialogue, spectacle, and song. Harris's particular ability to employ each element was noted as was the fact that the closer the interdependency of the six elements of form the more effective the play. Both content and form of the plays also revealed educational implications in choice and treatment of purpose, characters, story, and language. (Ann Arbor: University Microfilms International, order no. 75-8577)

147. MASHIACH, SELLINA. "ALLEGORY IN CHILDREN'S THEATRE AND DRAMA." Unpublished dissertation, University of Kansas, 1975.

The Blue Bird, Punch and Judy, Androcles and the Lion, Little Red Riding Hood, and Hansel and Gretel were analyzed as five representative allegorical plays for children. An allegorical interpretation, a structural analysis of the literary sources, and a dramatic analysis to determine those dramatic means and those theatrical devices by which the secondary levels of meaning become accessible to the child audience's intellect and imagination are the bases of analysis. The investigator concludes that the most appropriate purpose of dramatic allegory for children is instrumentality, art education, wish fulfillment, and purgation. The most appropriate dramatic means and theatrical devices that make the moral themes accessible to the child are: fragmentary, sequential or isolated episodes; circular form; "puppet-like" figures; personifications; objectification; projection; running commentary, etc. A non-Aristotelian form that subordinates the symbolic action, plot, figures and visual imagery to the moral theme and that represents the abstract in a concrete, entertaining, and visual manner is suggested. (Ann Arbor: University Microfilms International, order no. 76-16751)

148. RUBIN, JANET. "THE LITERARY AND THEATRICAL CONTRIBUTIONS OF CHARLOTTE B. CHORPENNING TO CHILDREN'S THEATRE." Unpublished dissertation, Ohio State University, 1978.

The author examines the efforts of Chorpenning which elevated her to national status: her biography; the development and content of her text, Twenty-One Years With Children's Theatre; her directorial techniques and career at the Goodman Theatre in Chicago; her affiliation with such organizations as the American Educational Theatre Association; and her work habits. The researcher has attempted to formalize her playwriting philosophy and then analyze four of her plays from this list of principles. Analysis indicates that Chorpenning was able to adhere to her own principles but the degree to which she was successful was not consistent. "A few of the principles most strongly stressed are those which have been handled weakly in the texts." Nonetheless, Chorpenning was a prolific playwright and made an important contribution to the field. (Ann Arbor: University Microfilms International, order no. 79-08206)

149. MUSCHAMP, GEORGE. "THE HONOLULU THEATRE FOR YOUTH 1955-1973: A CASE STUDY OF GOVERNMENT-RELATED THEATRE IN THE PRIMARY AND SECONDARY SCHOOLS OF HAWAII." Unpublished dissertation, University of Minnesota, 1974.

The study presents a historical perspective of Hawaii and children's theatre in general, and gives a detailed account of the HTY's artistry and administration from its founding in 1955. Muschamp credits HTY's founder and principal guiding force for nearly twenty years, Nancy Corbett, for the extraordinarily productive relationship with local government. He offers recommendations for future growth. (Ann Arbor: University Microfilms International, order no. 74-26213)

150. SCROI, CAROL THOMPSON. "THE LOUISVILLE CHILDREN'S THEATRE: A HISTORY." Unpublished dissertation, Southern Illinois University at Carbondale, 1979.

Scroi traces the progress of the theatre from its founding in

1946 by Sara Spencer to its creation of a professional company in 1975. This theatre began as an activity to foster development of the child through participation in both producing plays and attending them as audience. Playbills, constitutions, board minutes, financial records, publicity, and interviews are the basis for observations about the problems of the change from a volunteer community theatre to a professional theatre. (Ann Arbor: University Microfilms International, order no. 79-26328)

151. ZEDER, SUZAN. "A CHARACTER ANALYSIS OF THE CHILD PROTAGONIST AS PRESENTED IN POPULAR PLAYS FOR CHILD AUDIENCES." Unpublished dissertation, Florida State University, 1978.

An analysis of fifty-two child protagonists as potential models for audience identification using Smiley's model for character analysis (biological traits, physical traits, dispositional traits, motivational traits, deliberative traits, decisive traits, character change and development, surrounding characters) leads the author to conclude that most protagonists in dramatic literature for children's theatre are appropriate to the five to eight year old audience. The characters are simple, non-complex, sex-role stereotyped, and good and evil are presented as absolute values. There is a need for plays with child protagonists of greater depth and complexity for the older child audience. The author concludes that playwrights for children's theatre should possess: a working knowledge of the basic principles of child development and psychology; an in-depth knowledge of dramatic structure and the basic components of characterization; a knowledge of the basic theories and processes of identification. (Ann Arbor: University Microfilms International, order no. 78-22215)

CHILDREN'S THEATRE: PRACTICE IN U.S.

BOOKS

152. HEALY, DATY. DRESS THE SHOW: A BASIC COSTUME BOOK. Rowayton, CT: New Plays for Children, 1976.

This is a very helpful source for the costumer on a small budget or for anyone working in educational or community theatre. The need for understanding basic costume patterns and for building a permanent costume wardrobe is discussed. Ms. Healy has included sections on materials, dyeing of fabrics, accessories and trimmings, and basic clothing. She has also provided information on animal costumes, fantasy characters, footwear, hats, and masks.

ARTICLES

153. ROSENBERG, HELANE S. "AN INTERVIEW WITH BRIAN WAY." CHILDREN'S THEATRE REVIEW, 24, No. 2 (1975), 10-13.

Brian Way, in his conversation with Ms. Rosenberg, discusses the need for a balanced education combining academic education with the arts. This combination would result in releasing the "whole intuitive area of a man" and bringing in the "spiritual, emotional, and intuitive area of the person's growth." He specifies the need for drama and children's theatre in the schools and supports his ideas with specific information concerning his companies, plays, actors, and predictions for the future of children's theatre and theatre for young people.

154. THURMAN, ANNE. "FIRST NATIONAL SHOWCASE SPOTLIGHTS SIXTEEN PRODUCTIONS." CHILDREN'S THEATRE REVIEW, 28, No. 2 (1979), 2-3.

Thurman describes the process by which the first National Showcase of Performing Arts [illegible] Young People became a reality. The article begins with an explanation of the formation of the committee responsible for the Showcase, the Professional Children's Theatre Presenters and Producers Committee, and is followed by a description of the procedures used in preparing the showcase. The article includes a brief review of each of the sixteen companies which were chosen out of 150 applications to participate in the showcase: Melikin Puppet Theatre, Stage One, Lovelace Theatre, Blue Apple Players, Everyman Players, Theatre of Youth, Archaesus Productions, The United Stage, Theatre Five, The Truck Inc., Chicago Moving Co., Metro Theatre Circus, The Imaginary Theatre, Bob Brown Marionettes, Spanish Dances in Concert, and the Southern Educational Theatre.

CHILDREN'S THEATRE: INTERNATIONAL

BOOKS

155. MORTON, MIRIAM, ed. trans. "THROUGH THE MAGIC CURTAIN" THEATRE FOR CHILDREN, ADOLESCENTS AND YOUNG ADULTS IN THE U.S.S.R. New Orleans: Anchorage Press, 1979.

Miriam Morton states, "The present book reveals both the essence and the scope of an exceptionally vibrant expression of Soviet culture." The book is a collection of essays written by twenty-six professionals within the field of children's theatre from Russia and the major national republics. A brief statement about the various writers precedes each essay. The writers come from various theatre backgrounds such as: acting, directing, design, and playwriting. The essays cover the following concepts: "philosophy, objectives, aesthetic standards, repertory; playwriting; directing; acting; actor-training; set and costume design; audience reaction; spectator age differentiation; children and theatre in time of dislocation; crisis; and cultural deprivation; societal demands and strictures."

156. MORTON, MIRIAM, ed. trans. RUSSIAN PLAYS FOR YOUNG AUDIENCES. Rowayton, CT: New Plays Books, 1977.

Translated and edited by Ms. Morton, this is a valuable collection of five Russian plays. She includes a brief description of each of the playwrights and their plays in the introduction, so that the reader has a better understanding of Russian children's theatre before reading the plays.

ARTICLES

157. BARRAGER, PAM. "COMEDIE DE LORRAINE: CHILDREN'S THEATRE IN FRANCE." CHILDREN'S THEATRE REVIEW, 26, No. 3 (1977), 6-7, 13.

This is an edited version of the author's interview with Henri Degoutin, the current artistic director of the Comedie de Lorraine. In their conversation he describes his start in children's theatre. He also reflects on the plays he has directed and specifically discusses his play, Mr. Doomsday and Company.

158. HALL, ROBIN. "EAST IS EAST - AND WEST CHILDREN'S THEATRE IN JAPAN." CHILDREN'S THEATRE REVIEW, 28, No. 1 (1979), 6-8.

This article presents Japan's active role in children's theatre. It comments on the four types of performing groups in Japan: "traditional children's theatre, traditional puppet theatre, participation theatre, and mixed-media theatre combining film and theatre techniques." Four specific children's theatre productions are explored, one from each of the performing groups. Also described are the nine major organizations which promote children's theatre and educational drama.

159. KURLAND, BARBARA. "CHILDREN'S THEATRE IN THE PEOPLE'S REPUBLIC OF CHINA." CHILDREN'S THEATRE REVIEW, 26, No. 2 (1977), 6-7.

The author reflects on the arts after a visit to the Republic of China. There she saw the integral relationship between the arts and daily life. She emphasizes how the Chinese have expressed their cultural heritage and ideology through the arts. She comments on the importance of children's theatre within the schools. She visited a government-supported theatre academy for students ages twelve through seventeen. There the students learn acting and other related skills. The author concludes by stating the United States would do well by adopting some of the practices used by China.

160. PAGE, ANITA. "THE JIRIHO WOLKRA CHILDREN'S THEATRE IN PRAGUE CELEBRATES ITS FORTIETH ANNIVERSARY." CHILDREN'S THEATRE REVIEW, 24, No. 4 (1975), 12-13.

The author describes her impression of the Jiriho Wolkra Children's Theatre in Prague after a short visit to Prague. She notes the importance of children's theatre in Prague, and specifically looks at the function of the pedagogue.

161. PAGE, ANITA. "SOME NEW ASPECTS OF CHILDREN'S THEATRE IN WEST GERMANY." CHILDREN'S THEATRE REVIEW, 25, No. 1 (1976), 6-7.

This article looks at the change in children's theatre in Germany since 1968. The "emancipatory children's theatre" is a movement which emphasizes current social and political issues, a realistic approach to children's theatre. Described are works done by Grips Theater, Rote Grutze, Die Birne, Theater Am Turm, Oimes and Oimel, and Theater der Jugend.

162. SHAIL, GEORGE. "A MEETING WITH ZINOVY KORODSKY AT THE LENINGRAD THEATRE OF YOUNG SPECTATORS." CHILDREN'S THEATRE REVIEW, 25, No. 3 (1976), 2-5.

This article is an edited version of a taped discussion between twenty Americans interested in child drama and Zinovy Korodsky, the current artistic director of the Leningrad Theatre of Young Spectators. A brief background of the theatre's history is given. The interview brings up such issues as: philosophy, objectives, and goals of children's theatre; improvisation techniques in rehearsal; mixed audience concept; and participation drama.

163. SWORTZELL, LOWELL. "ENGLAND'S NATIONAL YOUTH THEATRE MARKS ITS TWENTIETH ANNIVERSARY." CHILDREN'S THEATRE REVIEW, 26, No. 3 (1977), 4-5.

The author gives a brief history of the development of the National

Youth Theatre, a theatre designed for the performances of youth. He then reviews the season's four productions, three of which are originals and one a revival of the adaptation of Coriolanus.

164. ZIPES, JACK. "EMANCIPATORY CHILDREN'S THEATRE IN THE YEAR OF THE CHILD." THEATRE, 11, No. 1 (1979), 85-97.

This article is an account of the International Children's and Youth Theatre Festival held in West Berlin, May 4 - June 6, 1979. Hosted by the Grips Theater it involved companies which dealt with "anti-institutional, anti-authoritarian, and anti-bureaucratic" themes. The following theatre companies participated: Xenia Calogeropoulous of Greece; Theatre de la Vie of Belgium; Grips of Germany; Proolog of Holland; Vester 60 of Denmark; La Comedie de Lorraine of France; Ommes und Oimel of Germany; Nationaltheatun of Sweden; Teatro del Sole of Italy; Theatre de la Maimaille of Canada; Birne of Germany; Wiedus of Holland; Leipziger Youth Theater of Germany; and Theater of Youth of Germany. The author begins the article by discussing the history of the Grips Theater and the origins of emancipatory children's theatre. He then goes on to give a brief scenario of the plays and reviews the actual productions. The author emphasizes the importance of this type of children's theatre which so strongly contrasts with traditional children's theatre.

DISSERTATIONS

165. JOHNSON, HELEN. "THE PLAYS OF GICI GANZINI GRANATA AT THE CHILDREN'S THEATRE OF THE ANGELICU." Unpublished dissertation, University of Minnesota, 1974.

During the period between 1959 and 1974, one or more of the plays of Granata were presented each year by the Children's Theatre of the Angelicum in Milan, Italy. The study provides a brief history of the theatre, known in Italy as the only permanent, fully professional theatre in the country to devote itself exclusively to producing plays for children. Four of Granata's plays in English translation, The Emperor's New Clothes, The Legend of the White Eagle, Peo and Pao, Clowns of the Circus, and The Last Stagecoach for Fort Laramie, are critically discussed. Observations and conclusions concerning Granata's dramatic methods are set forth. (Ann Arbor: University Microfilms International, order no. 75-12088)

166. KNOBLACH, CASSANDRA. "THE COCKPIT THEATRE AND ARTS WORKSHOP: A STUDY OF THE YOUTH ARTS CENTER CONCEPT WITHIN THE INNER LONDON EDUCATION AUTHORITY." Unpublished dissertation, Florida State University, 1977.

This study is a history of the growth and development of the Arts in Education program at the Cockpit Theatre and Arts Workshop as well as a description and evaluation of its current activities and organizational structure. Findings suggest that a successful arts in education program serving a large portion of the school population can be instituted by an education authority. It can have general appeal to youth, be helpful to classroom teachers, and help young people use art as a vital part of living. (Ann Arbor: University Microfilms International, order no. DCJ77-13325)

167. MacKINNON, THERESA. "THEATRE FOR YOUNG AUDIENCES IN CANADA." Unpublished dissertation, New York University, 1974.

MacKinnon investigates all theatre in Canada before 1953 and finds

only traces of children's theatre, long-lived theatre schools for children, some evidences of drama in education, and a single report on theatrical activity for young audiences by a church group. The final chapters tell of the decades after 1953 and reveal the continuous development of theatre for children in a majority of Canada's ten provinces. She attributes this to the establishment of professional theatre, gradual expansion of drama and theatre in the curricula of educational institutions and increased government funding. (Ann Arbor: University Microfilms International, order no. DCJ74-25007)

168. REGAN, F. SCOTT. "THE HISTORY OF THE INTERNATIONAL CHILDREN'S THEATRE ASSOCIATION FROM ITS FOUNDING TO 1975." Unpublished dissertation, University of Minnesota, 1975.

Regan traces this history from the planning in the early 1960's through its five General Assemblies in the first ten years. He states that publications, conferences, playscript, and production exchanges have facilitated the sharing of aesthetic ideas internationally. He feels that the growth in professional repertory companies and increased government and business support for children's theatre in the United States can be traced in part, to the influence of ASSITEJ. He considers the present serious problems in the organization, especially in the areas of attracting new funds for operating the organization and securing new national centers. Other problems are also discussed. (Ann Arbor: University Microfilms International, order no. 76-15000)

169. ROSENBERG, HELANE. "THEATRE IN EDUCATION AT THE BELGRADE: A STUDY OF ITS ORIGIN AND EVOLUTION FROM 1965 - 1974." Unpublished dissertation, Florida State University, 1975.

The study traces the TIE group from its beginnings in 1965 with support from the Belgrade Trust, Head Teachers, and the general public. Its first leader was Gordon Vallins and it consisted of a team of four actor/teachers. Rosenberg discusses the growth to twelve members with the support from the Arts Council; the addition of a writer/researcher to the team; and finally, changes in leadership, policy, personnel, and program. She reviews the Belgrade's new policies and attempts to define TIE's nature and purpose. She concludes with speculations on the establishment of TIE companies in the United States. (Ann Arbor: University Microfilms International, order no. 76-2696)

170. WOOD, RONALD. "THE EVOLUTION OF BRIAN WAY'S PARTICIPATIONAL THEATRE." Unpublished dissertation, Florida State University, 1976.

This research documents and evaluates Brian Way's participational theatre from its beginnings to 1975. Chronologically, the dissertation has chapters on each phase of Way's work: beginnings with the Future Theatre; the West Country Children's Theatre, 1950-1953; the founding with Margaret Faulkes in 1953 of the Theatre Center, 1953-1965; his workshops and the publication of Development Through Drama. Plays are examined as examples of changes and development in plays for children at the time they were written. (Ann Arbor: University Microfilms International, order no. 77-22174)

DRAMA/THEATRE AND THE HANDICAPPED

171. AACH, SUSAN. "DRAMA: A MEANS OF SELF-EXPRESSION FOR THE VISUALLY IMPAIRED CHILD." NEW OUTLOOK FOR THE BLIND, 70, No. 7 (1976), 282-285.

The article describes how drama can be used as a tool for helping blind children to express feelings and fantasies about their visual impairment, thereby opening the way for self-acceptance. Excerpts from informal drama play sessions conducted with one ten-year-old blind boy are used to illustrate.

172. DUKE, CHARLES R. CREATIVE DRAMATICS AND ENGLISH TEACHING. (See Entry #95.)

Chapter four of this volume is entitled, "Special Areas and Applications of Drama in Education." It discusses creative dramatics and mental disabilities, creative dramatics and speech disabilities, psychodrama and emotional problems. Some research in these areas is reviewed.

173. FAIRES, TOBY MYERS. "THE EFFECT OF CREATIVE DRAMATICS ON LANGUAGE DEVELOPMENT AND TREATMENT PROGRESS OF CHILDREN IN A PSYCHOTHERAPEUTIC NURSERY." Unpublished dissertation, University of Houston, 1976.

Emotionally disturbed children often suffer a language development lage. Sixteen children in a therapeutic nursery who were over 3 1/2 years old became the subjects for the study - eight experimental subjects and eight control subjects. Daily, hour-long sessions in creative drama were conducted by the investigator for the experimental group for twelve weeks. The only change in the control group program was the presence of the investigator who functioned primarily as an aide. During the course of the program, many of the children had not advanced sufficiently in play to participate in the program satisfactorily. The creative drama program was altered to work with these children individually. Part II of the Houston Test for Language Development was administered before and after the drama sessions. The weekly progress graphs from the school were analyzed. Creative drama had a positive effect on the reduction of symptom severity. Correlations showed older children performing better on the language development measure and girls performing better than the boys. This was consistent with the impressionistic finding that the older children, especially girls, participated more readily and successfully in creative drama.

174. IRWIN, ELEANOR C., JUDITH A. RUBIN, AND MARVIN I. SHAPIRO. "ART AND DRAMA: PARTNERS IN THERAPY." AMERICAN JOURNAL OF PSYCHOTHERAPY, 29, No. 1 (1975), 107-116.

This is a rare attempt to define the relationship between two modalities (art and drama) in therapy. Described is an art-drama group, composed of boys nine to eleven years old, who met for a year. The participants moved freely from one modality to another, engaged in intense symbolic and fantasy play, and through the use of both art forms found ways to externalize and work through their difficulties. It was possible for individuals to work on their own areas of conflict as well as work together on shared conflicts. The drama therapist and the art therapist found that they took many roles in relationship to

the children, depending on the needs of the moment. The authors conclude that therapeutic possibilities are enlarged, enhanced, and enriched by the making available a variety of expressive art forms.

175. IRWIN, ELEANOR C., AND BETTY JANE McWILLIAMS. "PLAY THERAPY FOR CHILDREN WITH CLEFT PALATES." CHILDREN TODAY, 3, No. 3 (1974), 18-22.

Described is a creative play program intended to provide language stimulation for preschool children with cleft palates. Creative drama activities such as movement and rhythmic activities, pantomime, and spontaneous and guided dramatic play led into using rhymes and fairy tales as the basis for play. Later the children verbalized fantasies, original stories, and expressions of personal fears. It is suggested that creative dramatics can be a valuable supplement to the regular speech and language therapy programs and also helpful in understanding the child's inner world. It is recommended that creative dramatics be used not only with children with cleft palates, but also with those who have other handicapping conditions.

176. JENNINGS, SUE. REMEDIAL DRAMA: A HANDBOOK FOR TEACHERS AND THERAPISTS. New York: Theatre Arts Books, 1974.

An English author writes of informal drama when it is used in a variety of situations with handicapped children and adults. She stresses the drama rather than the problems. The book includes chapters on drama and the backward child; drama with the disturbed, maladjusted, and psychotic; drama with the physically handicapped (deaf, blind, orthopedically handicapped); psychodrama and role playing. The author says that therapy does not have to be treatment. Primary goals are to enrich a person's life and to help that person to find himself/herself. It is stressed that people's emotional needs are the same whether those people are handicapped or non-handicapped. Practical activities and suggestions are made as an outgrowth of Jennings' work in England.

177. KALENIUS, WILLIAM G. "THE STATE OF THE RESEARCH." IN THE ARTS AND HANDICAPPED PEOPLE: DEFINING THE NATIONAL DIRECTION. Proceedings of a conference held April 28 and 29, 1977. Washington, DC: National Committee Arts for the Handicapped, 1978.

This literature search attempts to demonstrate the state of research pertaining to arts and handicapped children. Studies were analyzed as to handicapping condition, arts form, function or effect of the art form. The major portion of the research was found to have focused on music and visual arts and in the area of mental retardation with other art forms and handicapping conditions receiving little research interest. A bibliography which includes some items relevant to drama/theatre is included.

178. A LITERATURE REVIEW FOR PERSONNEL PREPARATION IN ARTS PROGRAMS FOR HANDICAPPED CHILDREN AND YOUTH. Washington, DC: National Committee Arts for the Handicapped, 1977.

Literature pertinent to the area of arts for handicapped children and youth was indexed by disability category, by major thrust of the article, by activity program area, and by type of delivery system. Citations were included if they were published within the last ten years; discussed arts policy, practices, training, programming, research; referred to a specific category of handicapping

condition; referred to some physical, emotional, or intellectual benefit to the handicapped. Literature on music, art, and dance was found to be fairly plentiful. Relatively little information was found on dramatics. A bibliography which includes some items relevant to drama/theatre is included.

179. MATERIALS ON CREATIVE ARTS (ART, CRAFTS, DANCE, DRAMA, AND MUSIC) FOR PERSONS WITH HANDICAPPING CONDITIONS. Washington, DC: Alliance for Health, Physical Education and Recreation, 1975.

This is a resource guide for people in programs which include art, crafts, dance, drama, and music in programs for handicapped individuals. The following resources are given: printed references (articles, books, curriculum guides), audiovisual materials (films, records), resource persons (individuals actively involved in one or more area of the creative arts), associations and organizations (groups concerned with creative arts and/or specific handicapping conditions), and material and equipment suppliers. The greatest amount of research concerning creative arts and the handicapped was found in the area of music rhythms and music therapy, six times as much as in other arts (art, dance, drama).

180. McCASLIN, NELLIE. CREATIVE DRAMATICS IN THE CLASSROOM. (See Entry #29.)

Chapter Ten of this book is entitled "Creative Dramatics in Special Education." It considers the ways in which drama can be utilized to meet the needs and potential of exceptional children in regular classroom settings. The basic needs of exceptional children are seen to be the same as those of non-handicapped children, but the children may have individual needs which require special education services. The subsections of this chapter consider the gifted child, the mentally retarded child, the emotionally disturbed child, the physically handicapped child, and the culturally and economically disadvantaged child. The teacher may apply the techniques of drama to effect growth, to strengthen abilities, and to help children build positive self-concepts.

181. SHAW, ANN M., AND C. J. STEVENS, eds. DRAMA, THEATRE, AND THE HANDICAPPED. Washington, DC: American Theatre Association, 1979.

This book was developed by the American Theatre Association's special committee on Drama/Theatre and the Handicapped under a Project Program Grant of the National Committee Arts for the Handicapped. It contains a collection of theoretical and practical essays by leaders in the United States who are involved in using creative drama and theatre with handicapped individuals. The book is divided into four primary sections: 1) The Potential, 2) Removing the Barriers, 3) Programs and Projects in Progress, and 4) Review of the Literature and Annotated Bibliography. These sections focus on issues, needs, potential, and problems related to fostering full participation of individuals with handicapping conditions in drama and theatre activities.

182. SHERILL, CLAUDINE, ed. CREATIVE ARTS FOR THE SEVERELY HANDICAPPED. A Monograph funded through the Special Education Division of the Texas Education Agency. Ft. Worth, TX: Perko Printing Compnay, 1977.

This monograph contains three articles which pertain to drama/theatre and handicapped children and youth:

"Creating a Children's Theatre for the Deaf," by C. Warren Robertson, describes how the Communication Disorders Department and the Theatre Department of a university joined forces to use the theatre as an instrument of entertainment, a social tool, and a means of communicating with a special audience. The use of sign and pantomime are described for a production which included a deaf girl. The play was given to approximately one thousand deaf, hard-of-hearing, and hearing children. Hearing impaired children were encouraged, by the fact that one of the company was deaf, to work on their own communication skills.

The article entitled "Orff-Schulwerk: An Adaptation for Drama for Retarded Participants," by David Morgan, describes how Orff-Schulwerk, creative dramatics, and improvisation are based on the assumptions that everyone has creative potential. All can be mediums for experiencing fundamental truths in living, such as learning about the concept of fire or increasing newspaper awareness.

Jacquelyn Vaughn, in her article, "Creative Uses of the Stuff Box," describes how a treasure toy box can be used with handicapped children. The stuff box can provide the child with ingredients s/he needs to construct puppets for a creative drama experience or props for a character s/he wants to play. The handicapped child in creative dramatics is encouraged to communicate and express emotions in whatever manner s/he is comfortable, without fear of being ridiculed.

183. SIKS, GERALDINE B. DRAMA WITH CHILDREN. (See Entry #31.)

This book contains two chapters which pertain directly to handicapped children and youth:

Jeff Brewster, in his article, "Drama with Physically Limited Children," describes how he gets material to work by having children identify clear dramatic action possibilities, then structuring these in the form of problems to meet children's particular needs. He states reasons why he does creative drama often with physically disabled children: To encourage children to question possibilities; to encourage positive interactions with other children; to encourage independence; to foster the development of sensory awareness, body image, positive self-concept; to develop thinking; to help children learn to play with ideas; to help children realize their potential; and to stimulate the children's desire to use their imaginations and minds in their leisure time. The author stresses that there is no such thing as drama with special education children, only drama with children.

Taras B. Denis' article, "Drama and the Deaf Child," stresses that theatre activities which involve deaf children should result in performances that reflect learning experiences and creativity. The actor should receive more priority than the act. He discusses kinds of problems which deaf performers encounter.

184. SNYDER, ALICE B. "DRAMA AND LEARNING DISORDERS." CHILDREN'S THEATRE REVIEW, 25, No. 1 (1976), 19-21.

The article discusses how drama is used effectively with children between six and twelve years who have specific learning disorders. Drama united sensory perception, basic observation, reading skills, motor skills, language, speech and appropriate social behavior.

Creative drama/improvisation can allow the learning disordered child to try out new feelings and alternate behaviors in a safe environment. In drama each child can contribute according to his/her ability, with no fear of failure. Work with puppets and pantomime leads into work on short, informal performances.

185. STRAIN, PHILLIP S. "INCREASING SOCIAL PLAY OF SEVERELY RETARDED PRE-SCHOOLERS WITH SOCIO-DRAMATIC ACTIVITIES." MENTAL RETARDATION, 13, No. 6 (1975), 7-9.

Eight severely retarded children (four males and four females), enrolled in a private training center for children with developmental disabilities, were chosen for the study. Ages ranged from forty-eight to fifty-two months. Results of the study suggest that social play and provision of socio-dramatic activities were functionally related. Increases in the amount of social play were observed only during periods when the teacher assigned socio-dramatic roles to the children and prompted role behaviors.

186. WAGNER, BETTY JANE. DOROTHY HEATHCOTE - DRAMA AS A LEARNING MEDIUM. (See Entry #33.)

This book describes the teaching methods of Dorothy Heathcote, an English teacher of drama, who has lectured and given workshops in the United States. Chapter Eighteen is entitled, "The Handicapped," and discusses specific examples of work and goals Heathcote has undertaken with many different kinds of handicaps and age groups. Heathcote's approach to a handicapped class is no different than her approach to any class. She is more interested in what people have in common than in what separates them or distinguishes them. She often tries out her techniques on handicapped groups first, believing that if things work with the handicapped they will work with the non-handicapped. The book is illustrated with examples of Heathcote's work with disabled groups.

CHILD DRAMA IN RELIGIOUS EDUCATION

187. BURGER, ISABEL B. CREATIVE DRAMA AND RELIGIOUS EDUCATION. Wilton, CT: Morehouse, Barlow, 1977.

A basic creative drama text for lay readers in the church including suggestions for simple plays and production techniques.

188. MILLER, DONALD, GRAYTON SNYDER, AND ROBERT NEFF. USING BIBLICAL SIMULATIONS, Vol. II. Valley Forge, PA: Judson Press, 1975.

The authors explain how to prepare and conduct dramatic simulations from the Bible. The majority of the book shows practical examples of simulations from the Old and New Testaments for high school through adults.

189. ROTT, DALE, ed. "CHILDREN'S DRAMA ISSUE." RELIGION AND THEATRE, 1, No. 4. St. Paul, MN: Religious Drama Project, UCTA, Division of the American Theatre Association, 1977.

The entire issue is devoted to showing uses of creative drama and children's theatre in a religious setting.

190. WOODY, PAM [BARRAGAR]. "A COMPARISON OF DOROTHY HEATHCOTE'S INFORMAL DRAMA METHODOLOGY AND A FORMAL DRAMA APPROACH IN INFLUENCING SELF-ESTEEM OF PRE-ADOLESCENTS IN A CHRISTIAN EDUCATION PROGRAM." Unpublished dissertation, Florida State University, 1974.

This study explores the use of creative drama in the Christian school. Heathcote's method is compared to a formal drama approach in raising self-esteem and increasing religious motivation.

191. WOODY, PAM [BARRAGAR]. CREATIVE DRAMATICS AS A SUBJECT OR METHOD IN RELIGIOUS EDUCATION: A BIBLIOGRAPHY. Los Angeles: Religious Drama Committee of the Children's Theatre Association of America, 1976.

Books and periodicals illustrating the use of creative drama in religious education are listed.

192. WOODY, PAM [BARRAGAR]. "INFORMAL DRAMA IN RELIGIOUS EDUCATION." RELIGIOUS EDUCATION, 71, No. 6 (1976), 629-642.

Ongoing drama is explored as a method in religious education. A ten-week lesson plan, using the prodigal son as an illustration, clarifies the process. The program is designed for older elementary through junior high age.

193. WOODY, PAM [BARRAGAR]. INFORMAL DRAMA IN RELIGIOUS EDUCATION: AN INNOVATIVE APPROACH." CHILDREN'S THEATRE REVIEW, 25, No. 3 (1976), 13-17.

Dorothy Heathcote's techniques are defined and illustrated for older elementary and teens by exploring subjects and parables in the Bible.

194. WOODY, PAM [BARRAGAR]. RELIGIOUS PLAYS FOR CHILDREN, YOUTH, AND FAMILY AUDIENCES: A BIBLIOGRAPHY. Los Angeles: Religious Drama Committee of the Children's Theatre Association, 1976.

One-act and full-length plays are listed for various ages with Judeo/Christian themes.

DRAMA AND SENIOR ADULTS

195. ACHENBAUM, ANDREW. IMAGES OF OLD AGE IN AMERICA: 1790 TO THE PRESENT. Ann Arbor: Wayne State University Press, 1978.

This is a photo-essay and narrative of how American society has viewed its elders through history. It is useful as a source of ideas and themes to dramatize. It gives excellent background information and perspective for those just entering the field of gerontology.

196. BURNSIDE, IRENE M. WORKING WITH THE ELDERLY, GROUP PROCESSES AND TECHNIQUES. North Scituate, MS: Duxbury Press, 1978.

Ms. Burnside provides detailed information on how to set up small groups in residential care facilities. Part One of the book gives an overview of common small group methods used with the elderly, discusses the training and qualifications of group leaders and their trainers, and sets out a very practical procedure for selecting and contacting group members, and managing problems faced by many group leaders.

Part Two gives a thorough review of theoretical concepts from psychiatry and psychology which are applicable to group work with seniors. Part Three covers practical aspects of group work and will familiarize the lay reader with the principles and techniques of reality orientation, remotivation therapy, reminiscence, music and art therapy, and group psychology. The last part addresses itself to the future of group work and is of special interest to those who are working in higher education and concerned with training programs for leaders of group work with the elderly.

197. BUTLER, ROBERT. "SUCCESSFUL AGING AND THE ROLE OF LIFE REVIEW." IN READINGS IN AGING AND DEATH: CONTEMPORARY PERSPECTIVES. Steven Zarit, ed. New York: Harper and Row, 1977.

A brief article which cites the importance of life review in the aging process. It may be useful to those who must justify their drama programs to administrators.

198. COFFMAN, VICTORIA T. "CREATIVE DRAMA AND THE ELDERLY: THE USE OF REMINISCENCE AND ROLE PLAYING WITH NURSING HOME RESIDENTS." Unpublished dissertation, University of Oregon, 1979.

Reminiscences provided an abundant source of activity ideas for the work with the elderly described in this project. Creative drama was used to re-engage the elderly by providing an outlet for role playing. Because of loss of roles which the elderly experience, creative drama served to rejuvenate lost roles through carefully selected activities. It served as a tool for meeting personal needs, developed social contact among the elderly, increased self-confidence, and enhanced their self-esteem through the perpetuation of past experiences. The prime focus was on the involvement in the creative process which momentarily re-engaged and gave opportunities for the elderly to confront life issues from a safe distance. Techniques which were not successful are noted. Methods are proposed which seemed most supportive. (Ann Arbor: University Microfilms International, order no. 80-05756)

199. GRAY, PAULA. DRAMATICS FOR THE ELDERLY: A GUIDE FOR RESIDENTIAL CARE SETTINGS AND SENIOR CENTERS. New York: Columbia Teacher's College Press, 1974.

This very practical manual grew out of a study of ninety-three senior centers and residential care facilities which have play-producing drama groups. It acquaints those without a background in theatre with the process of rehearsing and presenting a play. Those lacking experience with the elderly will find many useful suggestions for adapting the play production process to meet the needs of senior adults. She discusses memorization, physical and sensory limitations, and staging to accomodate vocal limitations and wheelchairs, among other issues.

200. FEIL, NAOMI, AND MARY A.WETZLER. VALIDATION THERAPY WITH DISORIENTED AGED WHO USE FANTASY. Cleveland: Feil Productions, 4614 Prospect Ave., OH 44103, 1978.

Mrs. Feil is a former actress, now a social worker and field instructor for Case Western Reserve University. Although the major emphasis of this manual is a very specific form of therapy for the disoriented aged, the working processes which the authors describe

in great detail can be applied to drama groups. The authors discuss the different stages of regression and appropriate activities and leadership techniques for each. They also list ideas and themes that lend themselves to dramatizations. The emphasis is on activities that will help individuals work through their fantasies, find meaning in them, and thereby re-establish contact with reality, personal identity, and self-worth.

201. KAMINSKY, MARC. WHAT'S INSIDE YOU IT SHINES OUT. New York: Horizon Press, 1974.

This account of a poetry writing group led by the author in a New York Jewish center for the elderly gives sensitive portrayals of the old people, examples of their poetry, and a look at the author's feelings of success and failure in embarking on and carrying out the project. Potential group leaders will find ideas for dramatization and a kindred spirit in Mr. Kaminsky.

202. MYERHOFF, BARBARA, AND U. TUFTE. "LIFE HISTORY AS INTEGRATION." GERONTOLOGIST, 15, No. 6 (1975), 541-543.

This article describes a program in which college students set up a Life History Class for a multi-aged group including senior adults. Participants wrote and shared their life histories, focusing on periods of crisis and the variety of coping skills used to get through the crises. Although drama is not mentioned, there are excellent suggestions on how to structure life history sessions which are applicable to creative drama groups or groups planning to produce and perform plays based on personal reminiscence or oral history.

203. SPIKER, STUART, KATHLEEN WOODWAR, AND DAVID VAN TASSEL. AGING AND THE ELDERLY, HUMANISTIC PERSPECTIVES IN GERONTOLOGY. Atlantic Highlands: Humanities Press, 1978.

This is a collection of scholarly essays on aging as it is portrayed in various literary and art forms throughout history. It raises important philosophical considerations for those in higher education and the humanities as well as raising the reader's consciousness about his own feelings about aging.

PUPPETRY

204. ADACHI, BARBARA. THE VOICES AND HANDS OF BUNRAKU. New York: Kodansha International, 1978.

A book about the people and conventions of Bunraku; excellent colored photography of the art.

205. CHEESE, BRUCE, AND BEVERLY ARMSTRONG. PUPPETS FROM POLYFOAM. Walnut Creek, CA: Early Stages, 1975.

Authors describe and illustrate guidelines for using polyfoam to construct quick and interesting hand puppets.

206. COLE, NANCY H. PUPPET THEATRE IN PERFORMANCE. New York: William Morrow and Company, 1978.

Beginning with "Acting with Puppets" the author covers every

phase of puppet production; an excellent annotated bibliography.

207. CURRELL, DAVID. THE COMPLETE BOOK OF PUPPETRY. Boston: Plays, Inc., 1975.

Types of puppets, history, helpful line drawings and patterns, props, excellent appendices. 205 pp.

208. EHLE, MARYANN J. "PUPPETRY EDUCATION: ITS ROLE WITHIN THE CONTEXT OF THE CREATIVE-EXPRESSIVE LANGUAGE ARTS CURRICULUM." Unpublished dissertation, West Virginia University, 1977.

Review of literature revealed that language development, creative expression, and self-realization are goals of language arts and puppetry education if the puppet is used as "an extension of a human being who seeks another way to communicate." Six mini-modules that may be directly integrated into the instructional program were presented by the researcher to fourth graders. Logs, child writings, and child quotations indicated puppetry encouraged creative imagination, creative expression, cooperative group work, playing out life problems, development of confidence, and knowledge of self and others. (Ann Arbor: University Microfilms International, order no. 78-8708)

209. HANFORD, ROBERT TEN EYCK. THE COMPLETE BOOK OF PUPPETS AND PUPPETEERING. New York: Drake Publishers, 1975.

Up-to-date and containing several interviews with contemporary puppeteers.

210. INVARITY, R. BRUCE. A MANUAL OF PUPPETRY. Portland, OR: Binfords and Mort, 1975.

Highly recommended handbook, covers every aspect of puppetry and is especially good for beginning marionette work.

211. LATSHAW, GEORGE. PUPPETRY: THE ULTIMATE DISGUISE. New York: Richard Rosen Press, 1978.

Excellent step-by-step process from acting to puppetry, strong details of voice, construction, manipulation. Helpful patterns, models, and pictures. 158 pp.

212. MAGON, JERO. STAGING THE PUPPET SHOW. Miami Beach, FL: Miami Press, 1979.

A limited edition book dealing with puppet stagecraft; hailed as "a unique gem" by Frank Paris.

213. MALKIN, MICHAEL R. "ACTING AND HAND PUPPETRY," TRAINING THE YOUNG ACTOR. New York: A. S. Barnes and Company, 1979.

A sixteen-page chapter outlining a method of using puppets as an approach to actor training.

214. MALKIN, MICHAEL R. TRADITIONAL AND FOLK PUPPETS OF THE WORLD. New York: A. S. Barnes, 1977.

An authoritative survey of the major puppet traditions in the

world; representative picutres of puppets and scholarly documentation.

215. PHILPOTT, A. R., ed. PUPPETS AND THERAPY. Boston: Plays, Inc., 1977.

An anthology covering a wide variety of approaches to therapy through puppetry. The items range from Rufus and Margo Rose's "The Theatre of the Deaf" to Dr. W. M. Pfeiffer's "The Puppet Theatre as a Means of Psychotherapy."

216. ROSE, RUFUS AND MARGO. MAKING AND OPERATING MARIONETTES. Self-printed pamphlet, 1975.

Concise and clear summary of the famous Rose Method. Order from Puppetry Store, Attn.: Mrs. Marie Samanisky, 3500 Tyler, N.E., Minneapolis, MN: 55418.

217. SIMS, JUDY. PUPPETS FOR DREAMING AND SCHEMING: A PUPPET SOURCE BOOK. Walnut Creek, CA: Early Stages, 1978.

A wide range of simple ideas are presented for both constructing puppets and using them in performance; extensive resource list.

218. SUIB, LEONARD, AND MURIEL BROADMAN. MARIONETTES ON STAGE! New York: Harper and Row, 1975.

A new simple way to construct marionettes is amply illustrated and discussed; all production elements including puppet theatre management are covered.

219. THEATRE CRAFTS, Vol. 9, No. 2, March/April, 1975. New York: Rodale Press, 1975.

Contains solid articles on numerous aspects of puppetry by contemporary puppeteers; especially notable is Tom Tichnor's cloth marionette.

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